

# THE DIAPASON

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## NEW ST. LOUIS ORGAN BY AEOLIAN-SKINNER

### ONE OF LARGEST SINCE WAR

Pilgrim Congregational Church's Four-Manual, Recently Completed, a Center of Interest—Resources of the Organ Are Shown.

The organ recently completed by the Aeolian-Skinner Company in Pilgrim Congregational Church, St. Louis, has been heard with unusual interest by organists of that city and visitors and is rated as one of the outstanding new instruments of the post-war period. The resources of this large four-manual are shown by the following stop specification:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrföte, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 3 to 5 rks., 245 pipes.  
Scharf (prepared for), 3 rks., 183 pipes.  
Bombarde (from Choir), 8 ft.  
Chimes (old tubes with new action), 25 notes.

#### SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Cymbel, 3 rks., 183 pipes.  
Contre Trompette, 16 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unde Maris, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Dulcian, 16 ft. (prepared for).  
Cromorne, 8 ft., 73 pipes.  
Bombarde, 8 ft., 73 pipes.  
Rohr Schalmel, 4 ft., 73 pipes.  
Harp and Celesta, 61 notes.

#### POSITIV ORGAN.

Gedeckt, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Koppelföte, 4 ft., 61 pipes.  
Nazat, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Terz, 1 1/2 ft., 61 pipes.  
Sifföte, 1 ft., 61 pipes.  
Cymbel, 3 rks., 183 pipes.

#### ANTIPHONAL ORGAN.

Viola, 8 ft., 32 pipes.  
Flute, 8 ft., 32 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.

#### PEDAL ORGAN.

Bourdon (electronic), 32 ft.  
Principal, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten (Great), 16 ft.  
Gedeckt (Swell), 16 ft.  
Octave, 8 ft., 32 pipes.  
Gedecktpommer, 8 ft., 32 pipes.  
Still Gedeckt (Swell), 8 ft.  
Choral Bass, 4 ft., 32 pipes.  
Blockflöte, 2 ft., 32 pipes.  
Mixture, 4 rks., 128 pipes.  
Contre Fagotto (electronic), 32 ft.  
Bombarde, 16 ft., 32 pipes.  
Contre Trompette (Swell), 16 ft.  
Trompette, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.  
Chimes.

#### ANTIPHONAL PEDAL.

Bourdon, 16 ft., 32 pipes.  
Spitzprincipal, 8 ft., 32 pipes.

TWO CHIME PIECES for organ composed by Marion Austin Dunn, the Minneapolis organist and composer, have been accepted for publication by the Theodore Presser Company. One of these, "Bells in the Starry Night," was a prize winner in the Schulmerich Electronics contest last spring. The other is "O'er Earth's Green Fields."

ANTON GOTTFRIED, VETERAN MAKER AND VOICER OF PIPES



## ANTON GOTTFRIED OBSERVES EIGHTY-SEVENTH BIRTHDAY

Anton Gottfried, whose organ pipes have brought him national prominence for more than half a century, celebrated his eighty-seventh birthday Feb. 10.

Mr. Gottfried was born in 1862 near the university town of Heidelberg, Germany. He built his first organ at the age of 18.

Educated in Europe, Mr. Gottfried was a student of the theological Missionsschule Chirschona in Basel, Switzerland. He served his apprenticeship with two of Europe's most famous organ builders. With his wife Mr. Gottfried arrived in Philadelphia in 1888 and in 1895 he moved to Erie, Pa., his present home. The establishment of his organ and pipe factory came a few years later.

Recognized as an authority on tone, this active octogenarian remains a participant in what is now one of the oldest businesses of its type in the country.

Five of Mr. and Mrs. Gottfried's children are living. Two of them reside in Erie—Mrs. Charles E. Mathews and Henry A. Gottfried, a member of the firm his father organized. Another daughter, Mrs. Alfred Foerster, makes her home in Chicago, while a third daughter, Mrs. Chester Raymond, and a son, Herbert R. Gottfried, are living in Princeton, N. J.

## PROMINENT MEN PLAY IN LOS ANGELES CHURCH SERIES

The Wilshire Methodist Church, Los Angeles, Cal., of which Richard Ellsasser is minister of music, is presenting a series of Sunday evening recitals. The program from January through May includes performances by David Craighead, Richard Ross, Alexander Schreiner and Mr. Ellsasser, the Whitney Boy Choir, the chancel choir of the First Baptist Church, Pasadena, and Reginald Godden, pianist, of Toronto, the dramas "The Valiant" and "Family Portrait," the "movies" "One Foot in Heaven" and "The Seventh Veil," John Jacob Niles, American folk singer; the cantata "Adoramus Te" by Clokey, the Charlotte Garden arrangement of the Good Friday music from "Parsifal" and Debussy's "L'Enfant Prodigue" in costume, with soloists, chorus and ballet.

## THREE CONCERTS IN MARCH DIRECTED BY HUGH GILES

Three noteworthy evenings of music were presented at the Central Presbyterian Church of New York City in March under the direction of the Rev. Hugh Giles. March 7 Mr. Giles at the organ and Thomas Richner, pianist, gave the program. March 14 the choir of the church, directed by the Rev. Mr. Giles, gave the first performance in America of "De Profundis," composed by Michel Richard de la Lande, who was born in 1657, and the festival cantata "Rejoice in

the Lamb" by Benjamin Britten. March 22 the Nies-Berger chamber orchestra, conducted by Edouard Nies-Berger, assisted by Frank Gulling, violinist, and Mr. Giles, organist, gave a program a feature of which was Walter Piston's Prelude and Allegro for organ and strings, besides the first New York performance of a version of the Vivaldi Concerto in A minor for violin, organ and strings.

Mr. Giles' recital March 7 was marked by the performance of these works: Prelude and Gigue, Zipoli; Minuet, Handel; Chorale Preludes, "Lo, Now a Rose Appeareth" and "My Heart Is Filled with Longing," Brahms; Ballade (first American performance), Dupré; Concert Etude in D flat, Liszt; Scherzo Capriccioso, Guilmant.

## SIR STANLEY MARCHANT, ENGLISH ORGANIST, DEAD

Sir Stanley Marchant, principal of the Royal Academy of Music since 1936 and a prominent English organist, died in London Feb. 28 after a brief illness. He was 65 years old.

Sir Stanley, formerly organist at St. Paul's Cathedral, composed the Te Deum sung at the jubilee service for King George V. In 1937 he was appointed King Edward professor of music at London University.

Sir Stanley, who was knighted in 1943, received his training at the Royal Academy of Music and began his career as organist at the Kemsing Parish Church in Kent in 1899. He was organist of Christ Church in Newgate Street, London, from 1903 to 1913 and of St. Peter's in Eaton Square from 1913 to 1921. In 1916 he was appointed sub-organist at St. Paul's. May 6, 1935, he played at the silver jubilee thanksgiving service of King George and Queen Mary.

## J. FISCHER & BRO. REACH EIGHTY-FIFTH ANNIVERSARY

The firm of J. Fischer & Bro., music publishers, will celebrate its eighty-fifth anniversary April 4.

Founded in 1864 in Dayton, Ohio, by Joseph Fischer, father of Carl Fischer, the present president, the firm originally specialized in religious music, but in the intervening years has added to its catalogue music of all types. In 1875 the business was moved to New York and in 1906 it was incorporated. Many distinguished and internationally known composers have had their works published by this house, among them being T. Tertius Noble, Deems Taylor, Daniel Gregory Mason, William Grant Still and the late Pietro A. Yon.

LEO SOWERBY'S CANTATA "For-saken of Man" will be sung April 12 at 8:15 in St. James' Episcopal Church, Chicago, by the musical forces of St. James' and prominent soloists, under the direction of Dr. Sowerby.

## SOUTHERN ORGANISTS MEET IN COLUMBIA, S. C.

### ENJOY THREE-DAY PROGRAM

Many and Varied Events Mark Regional Convention in Which Four Chapters of American Guild of Organists Participate.

The 1949 Southeastern regional convention of the American Guild of Organists opened in Columbia, S. C., Feb. 21, when members from North and South Carolina, Georgia and Florida met under the leadership of Claude L. Murphree, F.A.G.O., Southeastern regional chairman. The South Carolina Chapter, under the guidance of Mrs. F. Lawrence Davis, had prepared a three-day program which would have been a credit to a national convention.

The first event was a choir seminar, at which Frederick Chapman of Charlotte and Robert Lee of Jacksonville were the principal speakers. Mr. Lee read papers by Edward Bryan and James Womble of Jacksonville. Six o'clock found the delegates at the First Presbyterian Church for a pastor-organist dinner. Paul Allwardt of Florida State University presided as toastmaster and introduced Dr. Jackson, pastor of the church, who not only welcomed the delegates but entertained them with some astonishing feats of prestidigitation. Mr. Allwardt then introduced Dr. Henry Sloane Coffin, president emeritus of Union Theological Seminary, who spoke informally.

W. Lindsay Smith, Jr., F.A.G.O., of Furman University, played a splendid short recital in the church at 7:45. The program consisted of works by Bach, Tictomb and Benoit, and Mr. Smith's playing was marked by sturdy, precise rhythms and colorful registration.

This recital was followed by a festival service at which the featured work was the Mozart Litany in B flat, under the direction of Fred Howard Parker, M.A., organist and choirmaster of the First Presbyterian Church and dean of music at Columbia College. The work of Mr. Parker's forty-voice choir was marked by tonal balance, precision of attack, excellent diction and the outstanding work of six soloists. Dr. Coffin then spoke to the congregation and delegates on the subject "Planned Corporate Worship." Dr. Coffin said that worship is the response of the church to God's revelation and that self-commitment is the supreme climax of worship. He condemned the "chummy" attitude toward God as exemplified in such songs as "In the Garden" and "My God and I," the latter of which he considered blasphemous.

The second day of the convention opened at Ebenezer Lutheran Church with a lecture on choral diction by Mrs. Richard Van de Water of the music department of Columbia College. Mr. Murphree conducted a business session after the lecture, and among the important items discussed were the Boston convention of 1950 and the decision to hold the next regional convention in Miami in 1951. The business session was followed by a lecture by Russell Broughton, F.A.G.O., of St. Mary's School, Raleigh, on "Aesthetics in Religion." Mr. Broughton's lecture was marked by deep philosophical insight. The luncheon at Trinity Church gave Mr. Murphree an opportunity to introduce delegates and call for reports from the delegates.

During the afternoon the organists gathered at St. Peter's Catholic Church to hear an illustrated lecture on Gregorian chant. Nine fathers of the Congregation of the Oratory of St. Philip Neri, Rock Hill, S. C., under the direction of the Rev. Maurice V. Shean, C.O., gave a presentation of outstanding examples of the chant. Father Shean's lucid explanations and the ideal acoustics of the church helped to make this experience one to be remembered.

Fourty found the delegates at South Carolina's beautiful governor's mansion, where they were entertained at tea by Governor and Mrs. J. Strom Thur-

mond, who charmed everyone with their gracious hospitality.

A junior choir festival was held in Trinity Church at 6 o'clock. About 200 children, representing eight choirs, sang the service. Robert Van Doren, organist of Trinity Church, led his youthful forces in a well-coordinated performance marked by precision and good tone. Two young organ students, Mary Julia Campbell and Betty Braggett, played the prelude and postlude in professional style and Fred H. Parker accompanied the service.

In the Washington Street Methodist Church at 8 o'clock Paul Allwardt, M.S.M., F.T.C.L., professor of organ at Florida State University, gave a brilliant recital. Though the fine Skinner organ was somewhat deficient in the mechanical aids we have come to depend on for modern music, Mr. Allwardt succeeded in registering modern works in a colorful manner. After Mr. Allwardt's recital the convention adjourned to the home of Mr. and Mrs. Fred H. Parker for a delightful reception.

On Wednesday morning at Trinity Episcopal Church four organists played for the convention. James M. Bergen, organist-director of St. Mary's Episcopal Church, High Point, N. C., opened the program with five pre-Bach compositions. From the opening of the Sweelinck Fantasia to the closing of the Prelude and Fugue in G minor by Buxtehude Mr. Bergen performed in a masterly fashion. Especially delightful was "The Little Windmills" by Couperin. Rachel Barron Pierce, F.A.G.O., professor of organ at Limestone College, Gaffney, S. C., followed with a Bach group. With colorful registration and shadings she treated each work with extreme care, retaining always the Bach tradition. Claude Murphree, F.A.G.O., professor of organ at the University of Florida, represented the romantic composers. He chose the first movement of Widor's Sixth and the Chorale in E major by Franck. The Widor showed his facile pedal technique and the Franck was beautifully done. Louis Hollingsworth, dean of the St. Petersburg Chapter, illustrated the modern school with the Passion Symphony of de Maleingreau, playing superbly and sympathetically.

At the home of Mrs. J. W. Haltiwanger the convention came to a close with a program of voice, cello and organ. Helen Erdy, organist; Radiana Pazmore, alto; Florence Reynolds, cellist, and Woodrow Pickering, tenor, all from the Converse College faculty, Spartanburg, were the soloists. Miss Erdy is a brilliant organist whom it is a pleasure to hear. In addition to the serious compositions, the singers did "No, No, Resistance is but in Vain" by Purcell, which charmed the audience immensely. Miss Reynolds very capably played the Chaconne in G minor by Vitali, showing excellent musicianship.

#### E. POWER BIGGS BACK AFTER PLAYING TO JAMMED HOUSES

Capacity houses greeted E. Power Biggs on a two-months' tour of the United States and Canada. Booked to the limit of time which Mr. Biggs could spare from radio and concert engagements in the East, many of the recitals were played to uncomfortably crowded halls. A number of appearances with orchestra, with Mr. Biggs both playing and conducting organ concertos, aroused special interest. In Oklahoma City an audience of more than 2,000 was hardly less than the audience present for a competing show up the street by Bob Hope.

The great coverage of Mr. Biggs' network broadcasts turns recitals everywhere into occasions of playing for old friends, even where this contact had been only through radio.

"College concert courses and other community projects contribute a great deal to the musical life of various cities," Mr. Biggs reports, "but it is very evident that the greatest factor in making organ music known at first hand is the American Guild of Organists through its chapters. Newspaper critics invariably praise the Guild for its enterprise and for enriching the music of the city by the presentation of organ performances."

Mr. Biggs was back on CBS March 20 for his Sunday morning broadcast from Cambridge with the first of two programs presenting the three "R's" of organ music—Rheinberger, Reger and Reubke. The birthdays of these three great composers, as well as the birthday of Johann Sebastian Bach, all fall within a period of seven days in March—Rheinberger March 17, Reger March 19 and Reubke March 23. Bach was born March 21.

CLARA MUELLER PANKOW



MRS. CLARA MUELLER PANKOW will round out twenty-five years as organist of Emmaus Lutheran Church in Buffalo on April 24. The anniversary will be marked with a sacred concert of organ music and choral selections by the Lutheran Motet Singers.

Mrs. Pankow's position at the church includes secretarial and parish work. In this parish pastor and organist form a unique team, since the pastor is Mrs. Pankow's father, the Rev. Emil E. Mueller, who has served the congregation for thirty-six years. But Mrs. Pankow's service has not been entirely in her own congregation, for she has been interested and active in promoting the best in Lutheran music in Buffalo. She organized the Lutheran Organists and Choirmasters' Association and served as its first president. She also organized the Lutheran Choral Union, an affiliate of the international choral union sponsored by the Walther League, and still directs it on festival occasions. Mrs. Pankow is the organizer likewise of the Lutheran Motet Singers, a selected interchurch group which for thirteen years has had as its purpose the mission of presenting works of Lutheran masters. It has sung before the Chromatic Club, the A.G.O., and in many churches in and around Buffalo and has received high praise from the critics.

Mrs. Pankow has been dean of the Buffalo Chapter, A.G.O., for two years and served on the executive board for ten years. Her husband, William E., is an immigrant inspector. Mr. and Mrs. Pankow have two children—Wilma Claire, aged 10, and Walter Erdmann, aged 6.

#### PETER FYFE IN THE FINALS OF YOUNG ARTISTS' CONTEST

Peter Fyfe, a pupil of Frank Van Dusen at the American Conservatory, is the winner of the state and district organ contests for young artists sponsored by the National Federation of Music Clubs. Both of these contests were held in Chicago in March. Mr. Fyfe went to Dallas, Tex., to enter the final national contest of the federation at its biennial convention March 28 to April 3.

The winner of the final contest will receive a cash prize of \$1,000 and will be presented in a recital at the convention.

Robert Lodine, a pupil of Edward Eigenschenk at the American Conservatory, is winner of the state and district organ contests in the student musicians' department of the federation. The contests were held with the young artists' contests in Chicago early in March.

PROFESSOR RUSSELL HANCOCK MILES has been appointed to the summer session faculty of the University of California at Los Angeles. His chief contribution will be a course for upperclassmen in music on the life and works of Johann Sebastian Bach. Professor Miles taught at U.C.L.A. during the summers of 1936 and 1937 and played recitals at Royce Auditorium on the campus. On sabbatical leave in 1939, he studied theory and composition with Arnold Schoenberg at that institution.

## THE DIAPASON.

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## ORGAN PIECES WORTHY OF EVERY ORGANIST'S ATTENTION:

### STANLEY E. SAXTON

*Christ's Entry into Jerusalem* ..... .75  
(Processional)

*Morning Song (Prelude on the Hymn, "When Morning Gilds the Skies")* ..... .75

### RICHARD KOUNTZ

*A Shepherd's Prayer* ..... .75

### POWELL WEAVER

*Bell Benedictus* ..... .75

### JEAN SIBELIUS

*Processional (Onward, Ye Peoples!)*  
Transcr. by Channing Lefebvre ..... .75

### T. TERTIUS NOBLE

*Fantasy on the tune, "Leoni"* ..... 1.00

### ROBERT ELMORE

*Autumn Song* ..... .75

### PIETRO YON

*Canto Elegiaco* ..... .75

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AMERICAN CONSERVATORY OF MUSIC

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## Manuscript Works of Marked Interest Introduced by Geer

Professor E. Harold Geer gave a program of twentieth century music at his recital in the chapel of Vassar College, Poughkeepsie, N. Y., Feb. 20 and included in it several very interesting new works in manuscript which he recommends as worthy to be a part of the repertoire of the most exacting organist. After the opening numbers of the recital—three Preludes on Welsh Hymn-tunes by Vaughan Williams—Professor Geer made use of a group of novelties consisting of a "Sonnet" by Boris Koutzen, a Toccata in A minor by Quincy Porter and a setting of "Come, Sweet Death," by Clair Leonard—all three contemporary writers for the organ.

Boris Koutzen was born and educated in Russia. He came to this country in 1924 and has won recognition as a violinist, teacher and composer. He has taught violin at the Philadelphia Conservatory of Music since 1925 and at Vassar College since 1944. Some of his compositions, which are largely in the field of orchestral and chamber music, have won distinguished honors. His "Sonnet" for organ was written in 1946. He recently completed a work for women's chorus and orchestra which will be given its first performance at the spring concert of the Vassar College Choir.

Quincy Porter, prominent American composer, after graduating from Yale University and the Yale School of Music, studied with d'Indy and Ernest Bloch. He taught composition at Vassar from 1932 to 1938, when he resigned to become dean of the faculty of the New England Conservatory of Music. He is now professor of composition at Yale. The little Toccata was written in 1932.

Clair Leonard is a graduate of Harvard University and a pupil of Nadia Boulangier. He taught theory of music and interpretation at Vassar from 1934 to

1947. He is now chairman of the department of music at Bard College. His expressive accompaniment to Bach's famous melody was written for violin and organ.

Another number of which this was the first performance in America was Paul Müller-Zürich's Toccata in D minor, No. 2. Müller, a resident of Zurich, is one of the most distinguished musicians of Switzerland. He teaches counterpoint at the Zürcher Konservatorium and is known as a composer and conductor. His music combines freshness and virility with a tinge of romanticism. The composer sent a manuscript copy of his unpublished Toccata to Mr. Geer last summer.

Other offerings on this program were Lynnwood Farnam's Toccata on "O Filii et Filiae," "Clair de Lune" and the Scherzetto in F sharp minor by Vierne; the "Invocation" from Reger's Sonata in D minor, No. 2, a movement from Hermann Schroeder's "Kleine Praeludien und Intermezzi" and "Herzlich lieb hab ich Dich, O Herr," by Johann Nepomuk David. Schroeder and David are also contemporary composers. David is an Austrian and described as one of the most skillful of present-day organ composers. "Herzlich lieb hab ich Dich" makes use of imitative material in double counterpoint (interchangeable parts), but it is a tenderly expressive movement.

Professor Geer expresses regret that the new works on the program are not yet available to the public. He writes:

"Boris Koutzen's 'Sonnet' is somewhat orchestral in conception, but it is real organ music and comes off admirably. It is not difficult and, with suitable registration, it is very effective. It lives up to its poetic title. Quincy Porter's little Toccata is spontaneous and idiomatic. The composer does not spare his dissonance, but the texture is transparent and the clashes are transient and inevitable in the polyphonic design. Clair Leonard's setting of 'Komm, süsser Tod' is quite exquisite and very close to the spirit of Bach. If Müller-Zürich's recent toccata were published I am sure it would become popular. It is effectively constructed, meticulously written, and has vitality and vigor. It produces a stunning effect with comparatively little technical difficulty."

## THE TABERNACLE CHOIR CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS SALT LAKE CITY, UTAH

January 31, 1949

Mr. G. Donald Harrison, President  
Aeolian-Skinner Organ Company  
Boston 25, Mass.

Dear Mr. Harrison:

The Salt Lake Tabernacle organ, as renovated and enlarged by the Aeolian-Skinner Organ Company under your artistic direction, is a model of extravagantly superb organ construction.

The tonal resources, comprising 188 ranks of pipes, are amazingly well organized. There is no duplication of color. Each and every rank contributes exactly the quality and power which is expected of it.

Especially noteworthy are the eighteen mixtures of many ranks each, various in power and brilliance, each a gem; a reed chorus of five pitches in the Swell organ, a Positiv organ of nineteen ranks comprising fourteen pitches; a Great organ comprising mutations and mixtures corroborating choruses of 16', 8' and 4' pitches; a Pedal organ offering tone at sixteen different pitches; string tone both broad and keen; fifteen solo reeds of unusual charm and variety; sixteen chorus reeds of power and authority. While there are no excessively loud stops in the entire instrument, every section contributes its share to a total chorus so brilliantly powerful that it fills to the limit what human ears can take with pleasure.

Its enormous artistic resources, range of power and color, make it an instrument of rare distinction. It exceeds our fondest expectations.

To you we offer unbounded gratitude for this artistic achievement.

Sincerely yours,

/s/ Alexander Schreiner  
Frank W. Asper  
Roy M. Darley



## Selected Organ Solos

### BACH

\*Come Sweet Death ..... \$ .50

### BOCCHERINI

\*Minuet ..... .60

### BOSSI

Crepuscolo ..... 1.00  
Preludio e Fuga ..... 1.25

### KARG-ELERT

\*Angelus, Op. 27; No. 5 ..... .50  
\*Benediction, Op. 33; No. 4B ..... .50  
\*By the Waters of Babylon; Op. 65,  
No. 12 ..... .50  
\*Now Thank We All Our God; Op.  
65, No. 59 ..... .50

### STRIMER

Elegie ..... .60

\*With Hammond and Pipe Organ Registration

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**WILLIAMS COLLEGE  
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**TO BE READY IN SEPTEMBER**

Aeolian-Skinner Company Rebuilding Hutchings Work of Forty Years Ago—Many Additions to Resources—New Console.

Williams College, Williamstown, Mass., is to have a practically new organ through the reconstruction and modernization of the old instrument, installed in the chapel of the college some forty years ago by the Hutchings Organ Company. The work is to be completed in September by the Aeolian-Skinner Company. The asterisks indicate the new pipework to be added. A new three-manual console and combination action are also included in the contract.

The following specification was designed by an Aeolian-Skinner representative and Professor Robert Barron, head of the organ department of the college:

**GREAT ORGAN.**

Diapason, 8 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
\*Trompette Harmonique, 8 ft., 61 pipes.  
\*Clairon Harmonique, 4 ft., 61 pipes.

**SWELL ORGAN.**

Diapason, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Vox Celeste, 8 ft., 61 pipes.  
\*Dulciana, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Violina, 4 ft., 61 pipes.  
Flautina, 2 ft., 61 pipes.  
\*Plein Jeu, 3 rks., 183 pipes.  
\*Trompette, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
\*Clarion, 4 ft., 61 pipes.

**CHOIR ORGAN.**

\*Spitzflöte, 8 ft., 61 pipes.  
Flute d'Amour, 8 ft., 61 pipes.  
\*Gemshorn, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.

\*Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
\*Clarinet, 8 ft., 61 pipes.  
**PEDAL ORGAN.**  
Principal, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 pipes.  
\*Quintaton, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
\*Cello, 8 ft., 32 pipes.  
Super Octave (from Swell), 4 ft., 32 notes.  
\*Bombarde, 16 ft., 32 pipes.  
\*Trompette, 8 ft., 12 pipes.

**PALM SUNDAY FESTIVAL  
EVENT IN FORT WAYNE, IND.**

A Palm Sunday choral festival will be held at Trinity English Lutheran Church, Fort Wayne, Ind., April 10 at 4:45 p.m. The Rev. L. David Miller, minister of music, will direct the church's five choirs of 250 voices. The festival choir will sing the cantata "Rejoice, Beloved Christians," by Buxtehude. Harriet Whonsetler, soprano, will sing the solo cantata "My Jesus Is My Lasting Joy," also by Buxtehude. A string ensemble and organ will accompany both cantatas. The instrumentalists are from the Fort Wayne Philharmonic Orchestra. The string ensemble will play also "Come, Sweet Death," by Bach. On the same program the junior choir of the church will sing "O Saviour Sweet," Bach; the youth choir and the confirmation choir will sing "Lead Me, Lord," Wesley, and the antiphonal choir will sing descants to the hymns.

On Good Friday the festival choir will present "The Miserere" by Allegri at a special twilight service. The cantor will be Joseph Lupton. Organ works to be played by Mr. Miller on Palm Sunday and during Holy Week will include the following: Toccata in F major, Buxtehude; Fugue on the Kyrie, Couperin; "Christ lag in Todesbanden," Bach; Aria, Peeters; Meditation on "Ah Dearest Jesus," Dickinson; "O Innocent Lamb of God," Dupré.

**THREE ORGAN STUDENTS** of T. Curtis Mayo, A.A.G.O., at St. Augustine's College in Raleigh, N. C., were heard in two recent recitals, the first on Feb. 20 at the college chapel and the second Feb. 27 at the First Baptist Church. Those who played were Sylvia Blount, Frieda Perry and Carl Crudup, all of the class of 1949.

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## de Tar Presents "King David"

Vernon de Tar, organist and choirmaster, presented Honegger's seldom-heard symphonic psalm, "King David," Feb. 7 at the Church of the Ascension in New York City. This was one of the most deeply moving performances the reviewer has ever heard.

Mr. de Tar used only his regular choral forces (about thirty) and percussion in addition to the organ. In certain sections of the work, where one player could not possibly manage the complex score, Mr. de Tar, who conducted from the console, was assisted by a second player.

Although the choral and solo work was almost perfection, one of the most remarkably impressive aspects of the entire performance was the handling of the accompaniment and the orchestral interludes, which were uncannily faithful to the orchestral score. The reviewer was familiar with the work, as were several other organists (all of whom were following the score) and only one said that he caught *one* wrong note in the entire piece. This in itself would have been an almost miraculous feat considering the tremendously involved writing, but, besides this, the chorus went through the difficult work without as much as a single slip, false entry or a trace of questionable intonation. The choral attacks and releases would have led one to believe that the choir had been slaving over "King David" for at least six months. Actually the performance had been prepared in only four weeks!

Some of the unforgettable moments in this work were the soprano solo "O Had I Wings Like a Dove," sung by Ruth Diehl; the eerie "Incantation of the Witch of Endor," so dramatically conceived and delivered in a sort of "sprechstimme" by Mary Hopple, contralto, and the tenor solo "Pity Me, O Lord," persuasively sung by Lucius Metz. The "Dance before the Ark," with its stunning chorus, and "Alleluia" were overwhelming in effect. The penitential psalm "Pity Me" was projected by the chorus with pathos and the section entitled "The Crowning of Solomon" was electrifying with its mighty shout "God Save King Solomon," followed by the "Death of David" chorus.

Fortunately there were among the congregation which filled the church to capacity many organists. This service should stand as a model for any and all who aspire to lift the standards of church music to the plane on which they belong.

SEARLE WRIGHT.

CHURCH MUSIC CONFERENCE  
AT REDLANDS, CAL., JUNE 20-30

The 1949 University of Redlands church music conference in California will be held June 20 to 30. Now in its third year, the conference, under the direction of J. William Jones, has received enthusiastic support from church musicians from California, Washington, Oregon, Texas, Wyoming, Idaho, Iowa, Wisconsin, Michigan, Ohio and Pennsylvania.

Assisting Mr. Jones this year as a national advisory board have been twenty-five prominent choral directors and organists.

One of the features of the conference curriculum is the inclusion of courses for church musicians both on the elementary and advanced levels. E. Power Biggs will again play a series of seven recitals in Memorial Chapel during the conference. June 24 and 25 the regular schedule will make way for a special series of lectures, demonstrations and recitals featuring prominent west coast musicians when the annual church music institute sponsored by the Southern California Choral Conductors' Guild will be held at Redlands.

Members of the board met in Redlands Feb. 3 to help formulate plans for this year's conference. Members of the board are acting as Redlands conference representatives in their districts and states. Those interested in full details of the 1949 conference are asked to write for the Conference Magazine, now off the press. Address the conference director, University of Redlands, Redlands, Cal.

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By WILLIAM LESTER, D.F.A.

*Edition Peters, volumes 3628a and 3628b; the organ works of Franz Liszt, edited by Karl Straube; published by C. F. Peters Corporation, Leipzig, New York and London.*

Franz Liszt! A name still potent to raise dispute; an influence that still permeates and invigorates today's music! The man, dead half a century or more, still can be noted as a stimulating element, catalyst if you will, in contemporary writing. As is true in the case of Berlioz, Liszt has been given varied and contradictory ratings. By many he has been dubbed an arrant poseur, a good-part charlatan, a composer reveling in flashy technique, but capable only of surface, shallow ideas. Unfortunately, we of today know him best by writings that to some degree bear out at least part of these accusations. He has been played by the pianists for the glamorous virtuoso qualities so evident in much of his output. Certainly he knew how best to make the piano sound; he was a supreme master in his control of the possibilities of the instrument, superior even to his friend and rival, Chopin. How few of us know even a fair section of his voluminous output—the glorious songs, the illuminatively beautiful choral works, the more serious instrumental works!

I had the rare privilege of contact and study with two supremely competent musicians of high rank, Busoni and Adolf Brune. Both had been disciples of Liszt. Both held him in reverence; neither ever spoke of the man or his works in any other terms than those of the greatest respect and admiration. Both took it upon themselves to educate their students to an intelligent, balanced understanding of Liszt's importance, genius and genuine accomplishments. Some of the high-lights of my musical experience came from performances heard of some of the large-scale Liszt creations—the "Dante" and "Faust" Symphonies, the E flat Concerto and the "Totentanz" as played by Busoni, etc. A notable experience also was study under Wilhelm Middelschulte of the organ Fantasie and Fugue on the Meyerbeer Chorale and the Prelude and Fugue on "B-A-C-H."

It has been difficult for many years to get hold of more than a small part of the composer's output. The majority of his finer works were simply not available—out of print, or otherwise off the market. This lack, insofar as the organ fraternity is concerned, has been met, and met in handsome fashion. Edition Peters has come to the rescue with a two-volume edition of the complete organ works of Liszt. This venerable first-rank publishing company, now active on American soil, from a main depot in New York, making use of the finest of engraving and printing resources, in volumes handsome, durable and of prime quality, presents us with a collection of truly significant works for the organ, pieces too long unavailable or procurable only in truncated or mutilated versions. The editing is based on the original versions by Karl Straube.

The first book contains eight works, including the eloquent Variations over a basso-continuo from the first movement of the Bach church cantata "Weinen klagen, sorgen, zagen," the lovely "Evocation a la Chapelle Sistine" and a round half-dozen short works in more lyrical mood. Volume 2 comprises two master works: Fantasia and Fugue on "Ad Nos ad salutarem," a mighty composition covering some fifty pages, and the massive Prelude and Fugue on "B-A-C-H." Again there is largesse of six smaller pieces of unusual beauty and value.

No organist who claims to be adequately acquainted with the best offered in organ repertory can longer afford to be negligent toward or ignorant of the organ works of Liszt. With the appearance of

this new and complete edition under the Peters imprint, a definite increase in the concert use of this music may be expected.

*Edition Peters No. 4514; Selected Organ Works by Girolamo Frescobaldi, edited by Hermann Keller; published in two volumes by C. F. Peters Corporation.*

The first book of what is designed as a two-volume representative edition of organ compositions by this important old Italian worthy is at hand. It contains the "Fiori Musicali," first published in 1635. This collection includes three sets of pieces based on three different masses and consists of short numbers in various forms and styles—toccatas, ricercars, canzoni, etc. It is all interesting music, severely contrapuntal in style, ideal for use in the Roman liturgy, but equally valuable anywhere. For students nothing could be better than contact with this aristocratic, beautifully designed and written music in the antique severe style.

*Paraphrase on "O Filii et Filiae," by Ralph Downes; Sinfonia, Chorale and Variation by Bach, arranged for organ by E. Power Biggs; published in the St. Cecilia Series by the H. W. Gray Company.*

For the Lenten season now upon us the church organist can find good use for these two new numbers; in subject matter, in treatment and in intrinsic musical values they are well worth cultivation and hearing. The Downes piece is a striking treatment of the old melody, done with freedom and intelligence of a high order. Within its six pages are contrasting variations. The grade of playing difficulty is not high considering the effects achieved.

The transcription is taken from a cantata by Bach, "Christ Lay in Death's Dark Prison." The extract consists of a dignified prelude, a simple harmonization of the chorale and a toccata-like variation on the chorale theme. It is interesting music; not top-flight Bach by any means, but literate music that is of proper seasonal interest, attractive to listeners and pleasing to the players. The transcriber has done his work competently and without fussiness.

**CHURCH OF ADVENT, BOSTON,  
PRESENTS FOUR ORGANISTS**

Four recitals by prominent guest organists marked the Tuesday evenings of February at the Church of the Advent in Boston. Those who played were Samuel Walter, Earl Chamberlain, Elwood Hill, director of music at Bradford Junior College, and organist and choirmaster of Trinity Church, Haverhill, and William Self of All Saints' Church in Worcester and the Worcester Art Museum.

Mr. Walter, who gave the first recital Feb. 1, presented the following program: Prelude and Fugue in F major, Buxtehude; "Christ Lay in Bonds of Death" and "How Brightly Shines the Morning Star," Buttstett; Variations on "A Mighty Fortress," Gronau; Fantasia in the manner of an Echo, Sweelinck; "Concerto del Sig. Torelli," Walther; Chorale Preludes, "My Jesus Calls to Me" and "O God, Thou Faithful God," Brahms; "Ostinato e Fughetta," Karg-Elert; Variations on an Original Theme and "Gavotte Antique," Peeters; Prelude and Fugue on "B-A-C-H," Liszt.

Mr. Chamberlain gave a program of works of early English and American composers, as follows, Feb. 8: Trumpet Tune and Air, Purcell; Air for the Flutes, Arne; Gavotte, Wesley; Chorale Prelude, "Herr Jesu Christ, Dich zu uns wend," Böhm; Chorale Variations on "Christ, der Du bist der Helle Tag," and Prelude and Fugue in D major, Bach; Pastorale, Recitative and Chorale, Karg-Elert; Berceuse and Scherzetto, Vierne; "Cathedral Window" ("L'Orgue Mystique"), Tournemire; Toccata on "O Filii et Filiae," Farnam; Prelude on "Urbs Beata" (MSS.), Gardner Evans; Fanfare, Sowerby.

The following was Mr. Hill's program Feb. 15: Two Chorale Preludes, Krebs; Giga and Aria, Loeillet; "Magnificat Primi Toni," Buxtehude; Chorale Preludes, "Lamb of God, Our Saviour,"

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**BACH CHORUS OF EVANSTON  
IN ANNUAL CONCERT MAY 5**

The Bach Chorus of Evanston, Ill., under the direction of Thomas Matthews, announces its second annual concert, to be given Thursday, May 5, in St. Luke's Church.

Mr. Self's offering Feb. 22 consisted of the following: "Dialogue," Clerambault; Chorale Prelude, "This Day So Full of Joy," Buttstett; Sonata 1, in E flat, and Fugue in G minor, Bach; "The Little Windmills," Couperin; "Symphonie Romane," Widor.

**MRS. NELLIE EDWARDS DIES;  
IS STRUCK BY AUTOMOBILE**

Mrs. Nellie Edwards, for fifty-two years organist of northern New Jersey churches, died March 6 as the result of injuries sustained when she was struck by an automobile in front of her East Orange home. At the time of her death she was organist of First Church of Christ, Scientist, in Orange, a post she had held for the last seven years.

Mrs. Edwards held the distinction of being the first theater organist in the city of Newark and perhaps in the state, being the first person to play the three-manual Hutchings organ when it was installed at the Paramount Theater in the early days of the motion picture. She will be remembered for her interest in young musicians, whom she encouraged and helped.

Mrs. Edwards is survived by a daughter, Mrs. C. B. Hebble of West Orange, also an organist; a son, Royden B. Edwards of New York City, and two grandsons.

LAZARE SAMINSKY, musical director of Congregation Emanu-El and visiting lecturer in sacred music at the Hebrew Union School of Sacred Music, opened his first series of lectures at the school for cantors in New York Feb. 28. The title of the course, which is open without charge to the public on application to the dean, is "Folksongs of East European Jewry." All lectures in the series will be illustrated with music.

THE THEODORE PRESSER COMPANY announces the appointment of Richard C. Newbold, Jr., as assistant to the president. Mr. Newbold studied marketing, merchandising and advertising at the University of North Carolina, after having begun his higher education at the University of Pennsylvania. After conducting his own printing business at Wayne, Pa., he became assistant advertising and promotion manager of *Holiday Magazine*. After that he was Philadelphia representative of Alco-Gravure, division of publication incorporation. He has had considerable musical training, having played with the Chapel Hill Symphony Orchestra and the University of North Carolina band.

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**HARRY WHEATON HOWARD DIES  
AFTER NOTEWORTHY CAREER**

Harry Wheaton Howard, widely-known organist, composer, director and teacher of Washington, D. C., died Feb. 20 at the age of 77 years. He was stricken with a heart attack as he was walking to the church he had served for forty-eight years as organist and died shortly thereafter at his home.

Mr. Howard was a charter member and for three years dean of the District of Columbia Chapter, American Guild of Organists. He was educated in Washington and Berlin, where he studied for eight years. He enjoyed the distinction of serving the same Catholic parish, the Church of the Immaculate Conception, for forty-five years, though he was a Protestant. Three years ago he entered the Catholic Church as a member. His

busy life had been filled with a wide variety of musical activities, which included conducting orchestras, choruses and professional quartets, accompanying concert singers, composing several masses, songs and hymns, and twenty-five operettas which he produced in conjunction with Immaculate Conception Academy, where he taught. In this capacity he brought out a number of famous voices.

Mr. Howard was the object of a special tribute by the District of Columbia Chapter, A.G.O., Nov. 28 at the Church of the Epiphany. Two of his solos were on a program of compositions of chapter members. These were his "Ave Maria" and "O Salutaris Hostia," sung by Cathleen Carrico, accompanied by Christopher Tenley.

Mr. Howard was a relative of the founder of Howard University. He is survived by several nephews in New York City.

Funeral services were held Feb. 23 at the Immaculate Conception Church, from which he had broadcast a weekly service for eighteen years. In concluding his eulogy Msgr. John K. Cartwright, formerly pastor of the church, said: "Not even the youngest person here will ever forget this wonderful artist, this incomparable gentleman, this precious friend." The service concluded with the singing of Mr. Howard's "Ave Maria" by the girls' choir, accompanied at the organ by Gene Stewart, organist of St. Patrick's Church.

**SALVADOR TO PLAY APRIL 5  
AT ROCKEFELLER CHAPEL**

Mario Salvador, organist of the St. Louis Cathedral and well-known concert artist, will give a recital at Rockefeller Chapel, University of Chicago, April 5. His program will consist of the following works: Prelude and Fugue in E minor (Wedge), Bach; "Mater Dolorosa" (Symphony), Weitz; Chorale in A minor, Franck; Scherzo, Salvador; Festival Postlude on "Veni Creator Spiritus" Van Hulse; "Mors et Resurrexit" ("Death and Resurrection"), Langlais; "Dyptich" (an essay on terrestrial life and eternal happiness), Messiaen; Finale, Fifth Symphony, Vierne.

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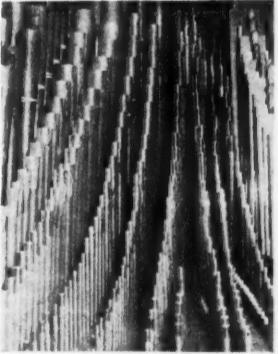
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## WALTER FLANDORF



BEFORE A CONGREGATION of more than 1,200 attentive listeners, the choir and quartet of the People's Church of Chicago, under the direction of Walter Flandorf, gave a presentation of the entire score of "The Messiah" by Handel March 15 in the church auditorium. The vocal forces were assisted by twelve members of the Zion White-robed Choir and an orchestra of thirty-one pieces from Zion and Waukegan. An effort was made to reproduce, at least in spirit, the original production of "The Messiah" under the composer's direction in Dublin April 13, 1742. The piano became a harpsichord and for three of the soprano and contralto arias Mr. Flandorf stepped down from his podium to replace the young woman who was playing the instrument.

There was a short intermission after the "Hallelujah Chorus" during which Dr. Preston Bradley, the pastor, said a few words about how "The Messiah" came to be written.

Soloists were Ethel Reid Lundberg and Miriam Norman, sopranos; Marcia San-

dahl, contralto; Alfred Wiser, tenor; Irving Prescott, baritone, and Theodore Neave, bass. John L. Lewis was at the organ.

After the performance the People's Church choir entertained with a supper for the participants in the performance in Anderson Hall.

DEDICATION IN POTTSSTOWN;  
RECITAL BY MISS SCHUMACHER

The three-manual organ built by M. P. Möller, Inc., for Emmanuel Lutheran Church in Pottstown, Pa., was dedicated with services Feb. 20, 24 and 27 which also marked rededication of the church. The stoplist of the instrument was published in THE DIAPASON in the November, 1947, issue. Miss Marie Schumacher, organist of the Church of St. Mary the Virgin in New York City, gave the opening recital on the evening of Feb. 24, presenting the following program: Fantasia in F minor, Mozart; Chorale Prelude, "Have Mercy on Me, O God," Bach; "Fugue a la Gigue," Bach; Prelude, Fugue and Variation, Franck; "The Legend of the Mountain," Karg-Elert; "Clair de Lune," Vierne; Sonata on the Ninety-fourth Psalm, Reubke. Pottstown is Miss Schumacher's home city.

At a vesper service Feb. 20 the choir of Trinity Lutheran Church, Reading, Pa., gave the program, with Carroll W. Hartline as organist and director. Mr. Hartline played several numbers in a brief recital. Feb. 27 the choir of the Lutheran Theological Seminary, Philadelphia, gave a vesper program.

TRINITY EPISCOPAL CHURCH, Highland Park, Ill., of which George McClay is organist, will install a set of Schulmerich carillon bells in time for Easter. The bells will have a two-octave range. The bourdon bell is the G below middle C and is said to be equal in timbre and tone to a bronze cast bell weighing 12,000 pounds. The bells will be played from a keyboard placed adjacent to the organ console. Mr. McClay is also on the faculty of the School of Music of Northwestern University. The forces of Schulmerich Electronics, Inc., of which Paul K. Neuses is area representative, will make the installation.



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**LOUIS A. POTTER TO LEAVE  
CAPITAL FOR WINSTON-SALEM**

Louis A. Potter, F.A.G.O., of Washington, D. C., founder of the Washington Choral Society and its musical director since 1930, has resigned to accept the position of organist and director at Centenary Methodist Church, Winston-Salem, N. C. The change involves also his resignation as organist and choir director at the Metropolitan Memorial Methodist Church, as head of the organ department and teacher of piano at the Washington Musical Institute since 1933 and as teacher of organ at American University.

The final presentation of the choral society under Mr. Potter's baton was Haydn's "Creation" March 28 in Constitution Hall. Under Mr. Potter's direction the society, which now numbers 200 singers, has presented many first performances in the nation's capital. Since 1943 its concerts have been given in Constitution Hall. Three choral and orchestral events are offered each year to audiences numbering 2,000 to 4,000.

Mr. Potter was born in Beaufort, N. C., and educated in Washington and New York. He began his career at the age of 14 as substitute organist at the First Baptist Church, where his brother, Van Potter, subsequently of New York City, was baritone soloist. A little later he was appointed organist and choir director of the Second Baptist Church, where he met and married Miss Ruby Jones, a soprano in the choir. She became a professional singer, collaborating in many concerts and as soprano soloist at Calvary Methodist Church, where Mr. Potter was organist and choir director for thirteen years. He was organist at Epworth Methodist Church for one year and for two years was organist and minister of music at the Baptist Temple in Charleston, W. Va. Three songs selected from the music he composed for the dedication of this temple in 1925 were featured on a program Nov. 28 of works by members of the District of Columbia Chapter, American Guild of Organists, of which Mr. Potter was dean in 1924 and 1925. Mr. Potter is completing three years at the Metropolitan Memorial Methodist Church. He has been guest conductor of the National Symphony Orchestra in choral and orchestral works, including on the program his own

transcription of Cesar Franck's Chorale in E major.

Mr. Potter is a member of the Washington Civilian Club and recipient of the award in recognition of twenty-five years of active service. He is an honorary member of the Friday Morning Music Club and a member of the Washington Music Teachers' Association, Inc., at whose luncheon meeting at the Willard Hotel March 28 he and Mrs. Potter were special guests. For several years he was conductor of the Alexandria, Va., Choir Directors' Festival Association.

Mr. and Mrs. Potter have three children—two sons and a daughter. Louis Potter, Jr., whose joint recitals with his father are an annual event at the Phillips Gallery, is an organist and 'cellist. He teaches 'cello and theory at the University of Illinois. Thomas Van Potter, the younger son, plays the organ and piano, sings baritone, and was soloist at the Church of the Holy City in Washington.

In his new position Mr. Potter will serve a congregation of 3,000, preside over a four-manual Austin organ and direct three choirs.

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advisable.

**Views and Reviews;**  
**Whitsunday Music;**  
**Other New Issues**

By HAROLD W. THOMPSON, Mus.D.

We can now look past Easter toward Whitsunday or Pentecost. There are two admirable new anthems for that season. From England comes a fluent and lovely full anthem for treble voices—Roy Chisholm's "Come Down, O Love Divine" (Novello, late '48). The organ part is just right. In the United States C. Albert Scholten gives us "Come, Holy Ghost, God and Lord" (Belwin) for an unaccompanied chorus with divisions, seven pages in length and one of the composer's best works. For evensong at Trinitytide see Dr. Thiman's "O Gladsome Light" (Novello, '48) a short and beautiful anthem whose first page can be sung by a soprano soloist.

Somewhat similar in its fluent grace to the two English anthems is one by W. Glen Darst called "The Eternal Gifts of Christ the King" (FitzSimons, '48), which I like better each time I run it through, though the last page is not quite so original as I hoped to find it. This can be used for reference to saints and martyrs; I suggest it for St. Stephen's Day.

Two original and impressive numbers by Paul Christiansen are "Look down from Heaven" and "Yea, Though I Wander" (Augsburg, '48). Both are unaccompanied. The first will be used in Lent probably; it has an austere purity. The second is simple and lyrical, suitable for many seasons.

I regret that I did not receive in time for earlier review another admirable Lenten anthem, Theodore F. Fitch's "Christ Suffered for Us" (C. Fischer), unaccompanied and seven pages in length. There is effective contrast between the rather somber opening and the triumph of the close; the transition, rather abrupt (bottom of page 3), will need careful preparation.

Two composers with whose work I am just becoming acquainted show fine promise. Leland B. Sateren's "White Fire of My Heart" (Row) has a rhapsodic text sensitively interpreted for unaccompanied singing with rhythm almost as free as that of a chant. This anthem is much better than a number of others which show less evidence that this composer is ready for first-rate work. L. Stanley Glarum's "God Is Our Refuge" (Hall & McCreary) is also to be sung unaccompanied, this time with a few divisions, especially in the well-planned climax. There is a little chromaticism that may not please all.

I spoke last time of Russell H. Miles' interesting new anthem in passacaglia form. He has another, less original in form, though its canonic devices are good; it is a setting of Dr. Merrill's fine text, "Rise Up, O Men of God" (FitzSimons, '48). There are few better texts to set.

When I was speaking of Whitsunday, I should have mentioned a quiet and pretty anthem by Earl R. Larson, "O for a Heart of Calm Repose" (Belwin), though its use need not be limited to that season. There is an effective little solo for soprano, and the poem is touching.

**New Editions**

Dr. Dickinson's "O Israel, How Great Is the House of God" (Gray) was composed just thirty years ago for the consecration of the Episcopal cathedral in Detroit. There is a revised and shortened edition now available; the resonant work is still twelve pages in length and has solos for alto and bass. Of course you need a chorus, though there are only a few divisions. Both Dr. Helen Dickinson's beautifully arranged text and the bright, crisp music stand up very well. The music is now simple enough for almost any choir that needs an anthem for a church festival.

In looking over a very large collection of anthems for communion I enjoyed running through Dr. Whitehead's tender unaccompanied setting of "Bread of the World" (Ditson, '48) and realized that I had overlooked one of the best compositions of last year. I hope that the composer will forgive me and that you will be sure to see this inspired number, based on a melody of the fifteenth century.

For Ascension there is Cecil E. Lapo's anthem on the sturdy hymn-tune "Darwell," called "Rejoice! The Lord Is King" (Row), a big unaccompanied work with divisions and strong contrasts between men's and women's voices.

The Krones have an unusual and at-

mospheric anthem based on an Arabian folk-melody, "Our Prayer" (Kjos, '48). It reminds you of famous Jewish melodies in similar mode. The text combines supplication, praise and a declaration of faith; use of accompaniment is optional.

C. Marvin Fewell has arranged two Bach chorales for SAB: "Praise to the Lord" and "My Soul, Awake and Render" (E. C. Schirmer, '48). There are also two good editions of Russian numbers: the Bortniansky-Tschaikowski "Cherubim Song, No. 7" (Hall & McCreary)—very well known; and the Tschaikowski-Tkach "Give Rest, O Lord" (Kjos) for funerals and memorial services. Of course all four are excellent.

One of the recent editions of anthems for three choirs is Kenneth E. Runkel's arrangement of the favorite Victorian anthem for Advent, Garrett's "Prepare Ye the Way of the Lord" (Summy, '48). Short solos for STB are retained.

**For Women and Men**

A "Veni, Creator Spiritus" by Berlioz (Marks) for SSA is surprisingly simple and decidedly pretty. Herbert Zipper has provided an organ score, but I would prefer unaccompanied voices. Unfortunately only Latin words are given. In a big church you can get some ethereal effects. For children or women (SA) there is an easy and pretty setting by Earl R. Larson of a poem by John Haynes Holmes, "A Song of Praise" (Belwin); it could be used on Mother's Day because it refers to both mothers and fathers.

For men's voices I recommend Kent Kennan's number in the "Contemporary Choral Series" (Gray, '48), called "The Unknown Warrior Speaks." Both text and music are original and deeply impressive. You will need a good choir. This work in six pages is to be sung unaccompanied.

**Service Music**

It is always great news when Dr. William composes for the ritual. His "Missa Brevis No. X" in C (Gray) is noble—almost angelic—music, some of his very best. His easy setting of the Magnificat and Nunc Dimittis in D (Gray), composed for a national meeting of what is called the Church Congress in Boston, April 26 of this year, can be used by any choir and is both reverent and original, though it has not the high inspiration of the mass.

There are a number of good settings of the "Benedictus Es, Domine." George S. Dare's excellent one is semi-Gregorian (G. Schirmer, '48). Richard Purvis' easy one in E flat (Gray) is distinctly lyrical and hymn-like. Dr. Francis W. Snow's with a "Jubilate Deo," is set to Gregorian tones with fauxbourdon verses (Gray, '47). Dr. Thiman's in F (Gray, '48) is simple and sturdy. Mr. Dare also has an attractive "Missa Brevis" (very brief indeed) in honor of St. Ambrose (G. Schirmer, '48) with beautifully fluid rhythm. And I must mention again, if I have not done so already, Dr. Candlyn's new Te Deum in A (C. Fischer, '48).

**Organ Solos**

Alec Rowley's "Five Improvisations" (Novello) is a welcome import; the first and last are useful for services; the others are more meandering. For beginners Dr. Thiman's "Eight Interludes, Set II" (Novello) will find a place. Joseph Bonnet's edition of a Couperin Chaconne (Gray) is sparkling and easy music. Other more ambitious works, and both admirable, are Biggs' arrangement of Vivaldi's Concerto in D minor (Gray) and William Pearson's arrangement of the Prelude and Fugue from Handel's charming Eighth Harpsichord Suite (Novello).

**Books**

Ernest Kanitz, associate professor at the University of Southern California, has prepared "A Counterpoint Manual" (Birchard) whose ambitious purpose is the extension of "species" counterpoint practices based on traditional harmony into contemporary, linear, "free" counterpoint. The strict style of our immediate predecessors, such as Reger, is given illustration. Then we see the linear or horizontal counterpoint of today's leaders. A rather thorough knowledge of harmony is assumed. In a short book of sixty-five pages a good deal is clarified.

Frederick William Schliefer has long been known as one of the most accomplished of teachers. He now gives his meditations on the definition and meaning of music in a quiet but rhapsodic book called "Beyond the Tonal Horizon of Music," which he publishes himself. (It is printed by Wallace Kibbe & Son of San Francisco.) His many friends will enjoy his meditations and will envy his ability to produce such sayings as these: "The musical scale is a sword formed of the human feelings and forged by the spirit to preserve the peace of the soul, and to protect the path of the soul's desires. \* \* \* Harmony is the resplendent glory of the Between."

May Dr. Schliefer's example lead many other artists to attempt equally beautiful expression of their ideals.

**Addendum**

It is not too late to get for Easter an organ piece by Ralph Downes, a paraphrase on "O Filii et Filiae" (Gray), which uses the glorious tune admirably.

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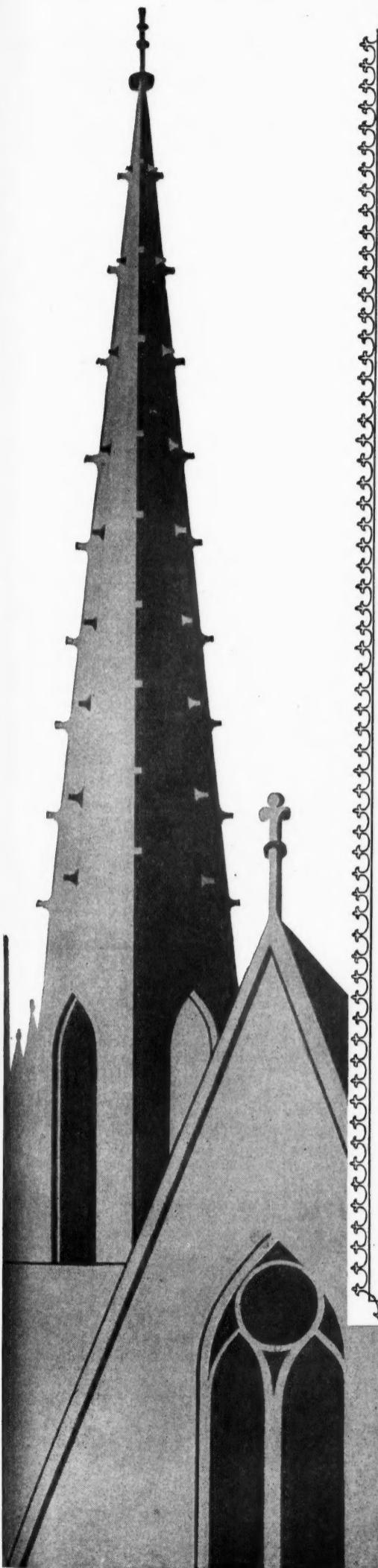
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**THREE-MANUAL BY KILGEN  
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Covenant Baptist Church in Detroit, Mich., has awarded the contract for a three-manual organ to the Kilgen Organ Company. An echo division is to be playable from all manuals. It will be installed later. The stoplist is as follows:

**GREAT ORGAN.**

(Enclosed in Chamber 1.)

Quintaton, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlföte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 rks. (19-22-26), 183 pipes.  
Chimes (prepared for only), 21 tubes.

**SWELL ORGAN.**

(Enclosed in Chamber 2.)

Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute Triangularia, 4 ft., 73 pipes.  
Nasat, 2½ ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 4 rks. (15-19-22-26), 244 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

(Enclosed in Chamber 1, with Great.)

Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Zartflöte, 4 ft., 73 pipes.  
Nasard, 2½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes (from Great), 21 notes.  
Harp (prepared for only), 49 bars.

**ECHO ORGAN (Prepared For).**

(Enclosed in Chamber 3.)

**PEDAL ORGAN.**

(Enclosed in Chambers 1 and 2.)

Sub Bourdon (low 12 resultant), 32 ft., 32 notes.  
Contra Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton (from Great), 16 ft., 32 notes.  
Rohr Bourdon (from Swell), 16 ft., 32 notes.

Octave, 8 ft., 32 pipes.  
Bass Flute (ext. 16-ft. Bourdon), 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft., 32 notes.  
Super Octave (ext. 8-ft. Octave), 4 ft., 12 pipes.  
Blockflöte (ext. 8-ft. Bass Flute), 4 ft., 12 pipes.  
Doublette (ext. 4-ft. Super Octave), 2 ft., 12 pipes.  
Mixture (from Great), 3 rks., 32 notes.  
Trombone (ext. 8-ft. Trompette), 16 ft., 12 pipes.  
Fagotto (from Swell), 16 ft., 32 notes.  
Trompette (from Swell), 8 ft., 32 notes.

The church, now under construction, will be one of Detroit's imposing new edifices. A committee headed by Dr. Gerald A. Wilson, well-known surgeon and music patron, with the pastor, Dr. Warner R. Cole, selected the organ after several months of investigation.

Two chambers have been arranged for the installation, providing for the instrument to be entirely under expression. Through the cooperation of the architects unusually large tone openings will be provided for each chamber. Completion of the church is planned for the latter part of this year or early in 1950.

**HARVEY MILLAR, FOND DU LAC  
ORGANIST, TAKEN BY DEATH**

G. Harvey Millar, organist and choir director of Immanuel Trinity Lutheran Church in Fond du Lac, Wis., died there Feb. 27 after a brief illness.

Mr. Millar was born July 6, 1892, in Wisconsin and moved with his family to Fond du Lac forty-seven years ago. He married Miss Edna Kraemer in Kenosha, Wis., July 17, 1917. For the last nineteen years he was at Immanuel Trinity Church and previously had filled similar positions at St. Paul's Cathedral and the First Presbyterian Church.

Mr. Millar was a member of the American Guild of Organists and of the Wisconsin Music Teachers' Association. He was a director of the Fond du Lac Civic Music Association and of the Elks' Glee Club. He also was a director of Associated Glee Clubs and of the Midwest Glee Clubs, South Bend, Ind. Mr. Millar was to have directed the latter organization at Grand Rapids, Mich., in May.

Surviving are the widow; a daughter, Mrs. Kathryn Hansen, Milwaukee; a son, Kenneth; a granddaughter, his mother, who lives in Seattle, and three sisters.

**"The Miracle of the Bells"**

**I**T HAPPENED last Sunday . . . one of those quiet Sabbath days . . . like a blanket the stillness of the late afternoon lay over the whole city . . . here and there a stroller taking advantage of the pleasant afternoon . . . a few children playing on the sidewalk . . . an automobile from out of town viewing the sights of the city . . . a typical Sunday afternoon . . . Six o'clock . . . high up from the steeple of St. Paul's—175 feet—came the sound of music, organ music, sent out over the air waves from the spire . . . the

stroller stopped and looked up . . . he proceeded on his way, humming along the familiar melody of the old chorale . . . a beautiful close of a beautiful Lord's Day.

"In the lobby of a downtown hotel sat a young man . . . deep in thought . . . he was reflecting upon his life of the past half year . . . a trace of the sad, the dejected in his whole demeanor . . . Suddenly there broke in upon his reflections the sound of bells . . . chimes they were . . . telling out beautiful melodies . . . familiar melodies . . . chorale tunes known from his childhood . . . 'Take My Life and Let It Be,' 'Let Us Ever Walk With Jesus,' 'Guide Me, O Thou Great Jehovah,' and 'My Maker, Be Thou Nigh,' . . . 'That's it, my old confirmation hymn. It's the answer to my prayer.' . . . He jumped up from his easy chair . . . 'I'm going to find those bells' . . . 'Just follow the sound, and you'll get there,' the clerk told him . . . he did . . . in five minutes he had come to Barr and Madison Streets . . . he tried the door. It yielded . . . silently, reverently, hat in hand, he entered . . . slowly, haltingly, he proceeded up the aisle toward the altar . . . at the chancel steps he knelt . . . all the while the organ played, softly, plaintively . . . and then from the chancel steps came the sound of sobbing, convulsive sobbing . . . there seemed no end . . . then of a sudden the penitent rose, a new look on his face, a smile in his eyes . . . he approached the organ . . . 'It's happened — a miracle' . . . 'I, a Sunday school teacher for years . . . but a renegade, a prodigal . . . not in church for six months . . . and then in the hotel lobby, those bells . . . those tunes of my childhood . . . and then my confirmation hymn . . . that did it . . . I could bear it no longer . . . I had to come . . . thank God I did . . . all is well again . . . God just gave me His personal assurance that He has forgiven . . . I heard Him . . . I know it's true . . . I'm going to write home . . . mother and dad will be happy to know! . . . And then he was gone . . . Nemo it was, for he did not identify himself . . . But as he went down the street, there was a new spring in his step and, we imagine, a new lilt in his heart, and a new song on his lips . . . the miracle of the bells . . .

**"SING UNTO HIM  
a New Song"**

—PSALMS 33:3

**Schulmerich  
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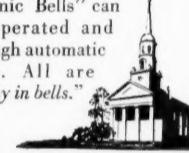
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The above has been quoted from the bulletin of St. Paul's Church of Fort Wayne, Indiana (Dr. Paul F. Miller, pastor, and Edwin A. Nering, ass't pastor) as reported in the Walther League Messenger for October 1948. Schulmerich Carillonic Bells have been installed in St. Paul's Church.

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DR. WILLIAM LESTER



DR. WILLIAM LESTER, who is giving a series of evensong recitals at the First Congregational Church of Chicago during Lent, is nationally known as a composer, as a member of the faculty of the De Paul University School of Music, and as reviewer of organ music for THE DIAPASON. He played a program made up of the following numbers on March 6, when he had the assistance of Ruth Harper, contralto guest soloist: Toccata and Fugue in E, Pachelbel; Chorale Preludes, "Blessed Jesus, at Thy Word" and "Have Mercy on Me," Bach; Toccata in C minor, Pachelbel; "Alpine Suite," Moe; Largo and Finale, Concerto in D, Handel.

Under the auspices of the choir of St. Paul's Memorial Methodist Church, South Bend, Ind., Dr. Lester gave a recital before a congregation of 350 on the afternoon of Feb. 27. His offerings were the following: Chaconne in D, Pachelbel; Suite in E, Festing; Largo and Finale, Concerto No. 1, Handel; "Prelude Archaique," Hilmacher; "The Bells of Berg-hall Tower," Sibelius; Toccata in A flat, de la Tombelle; Nocturne, Nunn; Improvisation on a familiar hymn-tune.

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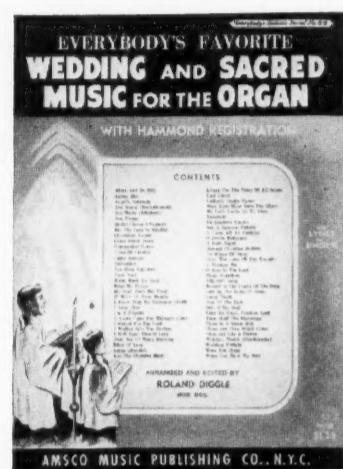
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### CONTENTS—63 SELECTIONS

**WEDDING MUSIC:** Angel's Serenade (Braga); Ave Maria (Schubert); Ave Maria (Bach-Gounod); Bridal Chorus (Wagner); Dedication (Franz); I Love Thee (Grieg); On Wings Of Song (Mendelssohn); O Promise Me (De Koven); Thou Art Like A Flower (Schumann); Wedding March (Mendelssohn); Wedding Prelude (Diggle).

**CHRISTMAS CAROLS:** First Nowell; It Came Upon The Midnight Clear; O Come All Ye Faithful; O Holy Night (Cantique De Noel); Silent Night, Holy Night; Star Of The East.

**SACRED MUSIC FOR OTHER OCCASIONS:** Adore And Be Still; Agnus Dei; Ave Verum; But The Lord Is Mindful; Christians Awake; Come Sweet Peace; Communion Hymn; Cross Of Calvary; Cujus Animam; Eye Hath Not Seen; Hark, Hark My Soul; Hear My Prayer (Prelude); He Shall Feed His Flock; If With All Your Hearts; I Know That My Redeemer Liveth; I'm A Pilgrim; I Waited For The Lord; I Walked Into The Garden; I Will Extol Thee, O Lord; Jesu, Joy Of Man's Desiring; King Of Love; Largo (From Xerxes); List, The Cherubic Host; Litany For The Feast Of All Saints; Lost Chord; Luther's Cradle Hymn; Mine Eyes Have Seen The Glory; My Faith Looks Up To Thee; Nazareth; No Shadows Yonder; Not A Sparrow Falleth; O Divine Redeemer; Onward Christian Soldiers; Open The Gates Of The Temple; O Rest In The Lord; Panis Angelicus; Pilgrim's Song; Rocked In The Cradle Of The Deep; Safe In The Arms Of Jesus; Sun Of My Soul; Take My Hand; Then Shall The Righteous Shine Forth; There Is A Green Hill; These Are They Which Came; Were You There; When I've Done My Best.

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## American Guild of Organists

Chapters in Every State

Organized  
April 13, 1896Charter Granted  
Dec. 17, 1896Incorporated  
Dec. 17, 1896Amended Charter  
Granted  
June 17, 1909Amended Charter  
Granted  
June 22, 1934Chartered by the Board of Regents of the University of the State of New York  
Member of National Music Council, Inc.National Headquarters: 1708 International Building, Rockefeller Center,  
630 Fifth Avenue, New York 20, N. Y.

### The Warden's Column

All members of the A.G.O. who have not obtained copies of the fiftieth anniversary yearbook and directory (the most recent issue) are advised to get them at once through the chapters, before the limited supply is gone. Where additional copies are needed, deans and regents should send requisitions to national headquarters. There are no plans at present for printing a new issue.

Seven chapters have been organized recently: At the State Teachers' College in Montgomery, Ala.; the South Mississippi Chapter in Hattiesburg, Miss.; in Springfield, Mo. (formerly a branch); in Boulder, Colo. (formerly a branch); in New London, Conn.; at the University of Indiana, Bloomington, Ind., and in Worcester, Mass.

It was my good fortune to be present at the organizational meeting of the chapter in New London, which was attended by representative church musicians from New London, Norwich and Niantic. This makes four chapters in the state of Connecticut.

A Guild student group has been formed at San Jose State College, in California. We wish to acknowledge gratefully letters from members of the G.S.G.'s, telling with enthusiasm of their appreciation of the enjoyment and benefit they are receiving from this new Guild activity. The attention of all music departments in colleges and schools is called to the value of these groups.

At a recent meeting of the council 239 were elected to membership as colleagues and fourteen members were reinstated. Thus the membership of the A.G.O. is constantly growing and the strength and influence of the Guild increased. These applications for membership come from all parts of the country. All religious bodies are represented.

As a natural result of increases in membership and interest in the Guild's purposes there have never been so many inquiries concerning the Guild examinations in any one year as have been received during this past year. Applications for the 1949 choirmaster examinations, both A and B, on May 31, and the associateship and fellowship examinations, June 1, 2 and 3, are already being received; also requests for copies of the requirements for the new preliminary tests to be given for the first time on Oct. 6 and 7. These preliminary test requirements will be sent out as soon as possible and will be published in THE DIAPASON.

Our 1949 slogan, "Regional Conventions from Portland, Oregon, to Portland, Maine," is realized, as will be seen in the complete schedule of eleven, January to July, published in another column of this issue of THE DIAPASON. Every member of the A.G.O. is urged to attend the convention in his region. Those of us who have had the privilege of attending Guild conventions know of the enjoyment and inspiration derived, not only from hearing the wonderful programs, but in meeting so many members of our profession, and in the talks on subjects of common interest to church musicians. Some of the programs have appeared and others are being received at national headquarters in advance. They are all of a high standard of excellence and are calculated to focus attention upon the capabilities of the recitalists, directors and players of service music and lecturers on professional topics in each region, and the particular value of the A.G.O. in that part of the country.

The committee on orders of service, Dr. Clarence Dickinson chairman, will be glad to receive requests from organists, choir directors and clergymen who wish

suggestions along the lines of the musical enrichment of all services of worship.

National Guild Sunday, May 8, promises to be more generally observed than ever before. As Dr. George Mead, chairman, has urged, "Let's make this a better one!" S. LEWIS ELMER.

#### Chapter in New London, Conn.

At a preliminary meeting held Feb 15 at the First Church of Christ parish-house, foundations were laid for the New London County Chapter in Connecticut. Warden S. Lewis Elmer went to New London for the occasion. The first regular meeting was conducted March 15. It was reported at that time that twenty-six had joined the new chapter and at least six additional organists had expressed their intention of becoming colleagues before the next meeting. Beatrice Hatton Fisk, organist and choirmaster of the First Church of Christ, Congregational, under whose leadership the chapter has been formed, was elected dean. Assisting Mrs. Fisk will be the following: Sub-dean, George Schofield; secretary, Dorothy M. Petty; treasurer, Evelyn H. Miller; registrar, Arthur Quimby; librarian, Alice Harrington; auditors, Henry Schrader and Robert Byles.

Dr. Arthur Quimby, head of the music department at Connecticut College, was made chairman of the program committee. Dr. Paul Laubenstein, associate professor of religion and chapel director at Connecticut College, was chosen to serve as chaplain. Plans were made for a dinner meeting in June.

#### Convention in Houston, Tex.

Houston, Tex., will be the host to a regional convention April 25, 26, 27 and 28. Registration will begin April 25 at St. Paul's Methodist Church, with a reception that evening.

In general the program will consist of daily lectures by Harold Stark and Richard Purvis. Mr. Stark is head of the voice department of the University of Iowa and minister of music at the First Methodist Church of Iowa City. Mr. Purvis comes from Grace Cathedral in San Francisco, where he is organist and choral director. His lectures will be on service playing, hymns and improvisation, organ repertoire and choral repertoire of the Episcopal Church. Short daily recitals will be given at St. Paul's and the First Presbyterian Church by six outstanding organists of this region. Kansas will be represented by Professor Albert D. Schmutz, instructor of organ at Kansas State Teachers' College, Emporia, and Professor Laurel E. Anderson, head of the organ department at the University of Kansas. Oklahoma will be represented by Jeanne Gentry Waits of Tulsa. William Teague, instructor of organ at Centenary College, Shreveport, and minister of music at St. Mark's Episcopal Church, will represent Louisiana. Texas will be represented by Donald Willing, a graduate of Peabody Conservatory and winner of the artists' diploma. Mr. Willing is head of the organ department of Trinity University in San Antonio. The other Texas organist is Robert Ellis, instructor at North Texas State Teachers' College.

Tuesday will feature a musical program at Temple Beth Israel, where Anthony Rahe, the temple organist, will open the program with a group of organ selections based on Hebrew melodies. This will be followed by a talk by Rabbi Hyman Schachet on ancient Hebrew music. Tuesday evening the Guild service will be held in the new First Presbyterian Church, which will be opened officially on Easter Sunday. Preceding this service Dr. William Doty, dean of the Fine Arts School of the University of Texas and professor of organ, will give a recital. The combined choirs of the Presbyterian Church,

### Regional Conventions

Seth Bingham, national chairman, announces the 1949 series of regional conventions of the American Guild of Organists as follows:

Salt Lake City, Utah—Jan. 14-15.  
Columbia, S. C.—Feb. 21-23.  
Portland, Ore.—April 25-26.  
Houston, Tex.—April 25-28.  
Columbus, Ohio—May 9-11.  
Memphis, Tenn.—May 16-18.  
New York—May 23-26.  
Minneapolis-St. Paul, Minn.—June 14-16.

Detroit, Mich.—June 27-30.  
Portland, Maine—June 28-30.  
San Francisco, Cal.—July 5-8.

St. Paul's Methodist and Christ Episcopal Church, numbering 125, will sing.

Wednesday there will be a tour of the city and a banquet at the Presbyterian Church at which Dr. Doty will be the speaker. This will be followed by a recital by Richard Purvis.

Thursday the concluding lectures will be delivered and in the evening the organists will attend the fiftieth anniversary celebration of the priesthood of Bishop Byrne of Galveston. The Catholic Men's Chorus, numbering fifty voices, under the direction of Father de Primeo, will sing a special mass composed by Monsignor Rehce, director of the Vatican choir. The program will conclude with the singing of the "Testament of Freedom" by Randall Thompson, accompanied by a small symphony orchestra.

This convention will draw members from Kansas, Oklahoma, Louisiana and Texas, with sixteen chapters being represented. Headquarters will be at St. Paul's Methodist Church. Reservations may be had at the Rice Hotel. A five-day trip to Mexico City at a very reasonable rate is available immediately following the convention.

Any communication pertaining to the convention may be addressed to Mrs. Thomas Ruston, 2009 Woodhead, Houston.

Mrs. RAY LASLEY,  
Convention Chairman.

#### Dr. Snow Plays in New York.

The American Guild of Organists at headquarters presented Dr. Francis W. Snow, well-known organist and choir-master of Trinity Church, Boston, in a recital at the Brick Church, New York City, Feb. 28. It was a rewarding evening, in which Dr. Snow again proved that his reputation as a sound musician and distinguished organist is well grounded. The program, which included works by Buxtehude, Stanley, Loeillet, Bach, Widor, Titcomb, Snow, McKinley and Karg-Elert, gave ample evidence of his skill and understanding. Bach's partita "O Gott, Du Frommer Gott" was especially impressive, revealing the serious musical intention that characterized his approach to other items on the program. A group of Boston composers was represented by the "Requiem" of Titcomb, a serviceable number; the Toccata on "Weymouth" by Dr. Snow, a number which is well written according to a style commonly associated with this form, and the Fantasia on "St. Clement" by McKinley, which has had strong popular appeal. The recital closed with Karg-Elert's "In dulci Jubilo," accorded a brilliant treatment under the expert fingers of Dr. Snow.

ROBERT E. CRANDELL.

#### Sir Ernest MacMillan as Guest.

Sir Ernest MacMillan of Toronto will give a lecture-recital on the "Forty-eight Preludes and Fugues of Bach" at Severance Hall, Cleveland, Monday evening, April 25, under the auspices of the Northern Ohio Chapter. Sir Ernest and Lady

MacMillan will be the guests of the Cleveland Orchestra at its concert the preceding Saturday night and dinner guests of the chapter Monday night.

The February meeting of the Northern Ohio Chapter was held Feb. 21 at Oberlin under the direction of Leo Holden of the organ department of the Oberlin Conservatory. Dinner was served to a large number of members and friends at the historic Oberlin Inn. The program consisted of the playing of the 1949 test pieces at Warner Concert Hall by six Oberlin students and a discussion of the paper work, conducted by George O. Lillich, A.A.G.O., of the theory department. The performers all did excellent work. Those who played were Margaret Snodgrass, Marilyn Thomas, A.A.G.O., Richard Hudson, Frank Lendrim, Sarah Graham, A.A.G.O., and Mary Esther Higgins.

After the recital Mr. Lillich conducted a stimulating discussion on the paper work, with sound advice to prospective candidates.

Associate certificates were presented to Marilyn Thomas and Sarah Graham by Dean J. Lewis Smith.

FRED WILLIAMS, F.A.G.O.

#### Catholic Service Music Toledo Topic.

"Sung Prayer—the Music of the Catholic Church" was the topic at the monthly meeting of the Toledo Chapter Feb. 15. Dr. Clifford A. Bennett, director of the Gregorian Institute of America, was unable to conduct the evening's program, so Carroll Thomas Andrews of Toledo delivered the talk and correlated recordings of plainchant and polyphony to illustrate the two types of choral music permitted in the Catholic service. The members were rehearsed in singing the music by Mr. Andrews, who explained the text and music content and its place in the service.

A three-day conference on church music was sponsored in Toledo during the first weekend of February by the Toledo Council of Churches, representing 125 churches and nineteen denominations. Saturday evening the Glenwood Lutheran Church was host to choir directors, organists and music committees for a seminar on the theme "The Gap between Choir Loft and Congregation." Monday morning at the Y.M.C.A. a seminar for ministers on the theme "The Mutual Responsibility of Clergy and Musicians" was held. The public participated in a grand festival of church music Sunday evening at the Toledo Museum of Art Peristyle. The stage was extended into the auditorium to accommodate the twenty-eight massed choirs. Dr. Richard T. Gore conducted the festival. The accompanists were Mrs. De Ruth Sage Wright, the Rev. Thomas Curtis and Dale Richard, organists, and Miss Marana Baker, pianist.

CARROLL THOMAS ANDREWS,  
Chapter Reporter.

#### Youngstown, Ohio, Events.

At its February meeting, held in the parlor of Trinity Methodist Church on the evening of the 28th, the Youngstown Chapter witnessed a choral demonstration of Gregorian chant, polyphony and the modern idiom under the direction of Dom Ermin Vitry, O.S.B., organist and choral director, St. Louis, Mo. The entire group of fifty, colleagues and other interested musicians, was directed in a chant. Then a selected group of sixteen voices was trained in three numbers—"Sicut Lilium," Antoine Brumel; "O Jesu Christe," Jachet van Berchem, and "A Call to Remembrance," Farrant.

A recital by Virgil Fox on Thursday evening of the same week was enjoyed by Guild members on the great new Möller organ in Trinity Church.

MRS. PAUL A. ADAMS, Secretary.

MacMillan will be the guests of the Cleveland Orchestra at its concert the preceding Saturday night and dinner guests of the chapter Monday night.

## News of the American Guild of Organists—Continued

### Choirs of Grand Rapids Take Part in the Annual Senior Choral Festival

The annual senior choir festival of the Western Michigan Chapter was held at the First Methodist Church in Grand Rapids Sunday, Feb. 27. The combined choirs of the Central Christian Church, the Central Reformed Church, the East Congregational Church, the First Methodist Church, the Fountain Street Baptist Church, the North Park Presbyterian, the Second Congregational, the South Congregational, St. James' Lutheran and St. John's Evangelical and Reformed did exquisite work under the direction of Gerhard Schroth, conductor of the Civic Chorus of St. Louis. The choir sang "O Come, Ye Servants of the Lord," by Dr. Christopher Tye; "Lord, for Thy Tender Mercies' Sake," Farrant; "Rejoice in the Lord Alway," Purcell; "God Be in My Head," Davies; "Now That Daylight Fills the Skies," Overley, a former member of our chapter, and "Let All the World in Every Corner Sing," Chapman. The Rev. Theodore S. Buchmueller, the chapter chaplain, pronounced the invocation and benediction, and Carl Sennema, organist of the First Methodist Church, played Prelude No. 2 in G major, by Mendelssohn; "Redset," by Edmondson, and "Unto the Hills," from "Pastoral Psalms," by Bingham.

Miss Doris James and Henry Rose were in charge of the arrangements for this festival.

The monthly meeting of the chapter was held March 7 at Temple Emmanuel, with Mrs. Edward Whitney as hostess. After dinner served by the sisterhood a Sabbath service was held with Rabbi Philip Waterman officiating. Mrs. Edward Whitney presided at the organ and the quartet sang the Jewish service. Coffee was served in the church parlors and Mr. Glaser spoke to us about Jewish music and sang several solos and a group of Hebrew folksongs which had their source in the recent struggle for independence of the Jewish people in the new state of Israel, arranged by Maurice Goldman. The program was concluded by the chapter singing Palestinian songs and rounds directed by Mr. Glaser.

MRS. VAUGHN W. KERSTETTER,  
Corresponding Secretary.

**Dr. Matthews Conducts Choir Festival.**  
The Southern New Jersey Chapter presented a choir festival in the First Methodist Church of Vineland Feb. 22. The guest composer-conductor was H. Alexander Matthews, Mus.D., of Philadelphia. Florence Manning of New York was the soprano soloist. The festival chorus was composed of choirs from the following churches, with the addition of singers who are colleagues in the chapter: First Presbyterian Church, Bridgeton; Lowell C. Ayars, A.T.C.L., choirmaster; Broadway Methodist Church, Salem; Harold A. Wright, choirmaster; First Methodist, Vineland, Charles Wright, F.A.G.O., choirmaster.

The program was made up largely of compositions by Dr. Matthews. His Concert Overture in D minor was played by Charles Wright. The chorus sang "With a Voice of Singing," Shaw, and "Bless the Lord, O My Soul," Ippolitoff-Ivanoff. "Crepuscule" ("Twilight") was played by Harold A. Wright and "Rejoice Ye with Jerusalem" was sung by Miss Manning. "The Wilderness," written for this festival and dedicated to the chapter, was sung by the chorus. Dr. Matthews' Toccata in G minor was played by Lowell C. Ayars. An address was delivered by the chaplain, the Rev. Verne Leslie Smith. The closing numbers were "O Lord, Support Us All the Day Long" and "By the Waters of Babylon," sung by the chorus.

This was an exceptionally fine program, splendidly rendered.

CARRIE E. LIVINGSTON, Secretary.

**Schreiner Praised in Boston.**  
One of the finest musical events this season in Boston was the recital by Alexander Schreiner, organist of the Mormon Tabernacle, Salt Lake City, on March 7. Mr. Schreiner's recital was sponsored by the Massachusetts Chapter and was played at Emmanuel Church. The program was as follows: Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Sym-

phony in A, Van Hulse; "Meditation Religieuse," Mulet; Intermezzo, Barie; Symphony 1 (Finale), Vierne. After the recital a reception was held for Mr. Schreiner.

Mr. Schreiner played with clarity, verve and an astonishing aplomb in controlling the resources of the large organ of the church. His virtuosity in this respect was all the more noteworthy because of the very limited time for becoming acquainted with the instrument. The program was one for a musician, making no concessions to a relaxed popular taste, and was finely balanced.

MARJORIE FAY JOHNSON, Secretary.

#### *Claire Coci Plays in Detroit.*

The last of a successful series of recitals was given by Claire Coci in Detroit on the evening of March 15 under the auspices of the Eastern Michigan Chapter. A large audience was on hand to greet this artist after an absence of several years.

There is never a dull moment in a Coci recital. She kept the audience keenly interested from the opening notes of the massive Prelude and Fugue in A minor of Bach until the last notes of the final encore. Miss Coci ran the gamut of emotions from a roguish sense of humor in the "Cuckoo" Rondo of d'Aquin to a deep sense of the tragic in the "Crucifixion" from Dupré's "Passion Symphony." The highlight of the program was the dramatic and technically difficult "Ninety-fourth Psalm Sonata" of Reubke. Especially did she leave her organist hearers wondering how crescendos and diminuendos could be made when both feet were busy on the pedals.

The other Bach numbers, with which the program opened, were the plaintive chorale prelude "Have Mercy on Me, O Lord" and the rather sprightly Sinfonia "We Thank Thee, O God," from the Twenty-ninth Cantata. The other modern numbers in the closing group were the impressionistic "Reed-grown Waters" of Karg-Elert, the brilliant Finale to the First Symphony of Vierne and the Variations on a Noel by Dupré. At the end of the program Miss Coci played three dainty flute sketches of Haydn and the familiar Toccata from Widor's Fifth Symphony.

MARK WISDOM, Secretary.

#### *Annual Central Illinois Service.*

The East Central Illinois Chapter held its annual worship service in the Episcopal Chapel of St. John the Divine at the University of Illinois on the evening of March 14. The service was conducted by the Rev. William Ward, chaplain, who delivered a sermon on the topic "Music in Public Worship." Choral evensong was sung by Father Ward and the chapel choir, augmented by Miss Dorothy Clark, contralto, a student in the University of Illinois Music School; LeRoy Hamp, tenor, and King Kellogg, bass-baritone, of the faculty of the music school, and Icho Iben, baritone, a member of the staff of the university library. The anthem of the evening was "O Saviour of the World," Goss.

Prior to the service the chapter members entertained their clergy at a banquet at Canterbury House, seat of the Canterbury Foundation in Champaign, serving the Episcopal students at the University of Illinois. A short discussion period took place and the organists and clergy discussed problems which arise in church music.

#### *Rocky Mountain Chapter.*

The February meeting of the Rocky Mountain Chapter was held at Augustana Lutheran Church in Denver Feb. 21. One of our newest members, Miss Dorothy Wassum, gave a very interesting talk on the Bach cantatas and presented a group of young singers from South High School in the cantata "Unto Us a Child Is Born," by Bach. The program was rounded out with a group of Bach organ numbers played by Mrs. Elizabeth Burt.

The Guild, in collaboration with St. John's Cathedral, sponsored a recital Jan. 28 by Julian Williams. Our next concert attraction will be Virgil Fox on May 4.

MYRTLE FREELAND, Secretary.

**Dinner and Recital in Fort Worth.**  
The Fort Worth, Tex., Chapter held a dinner meeting in the First Christian Church March 14 with visitors from Dallas as honored guests. The program for the evening was a recital played by Mary Crowley Vivian at the First Methodist Church. This organist showed skill and authority in her work, and her chosen numbers presented an interesting contrast between classical and modern composers. She played: Concerto No. 2, Handel; Variations, "I Will Never Leave My Lord," Walther; Prelude and Fugue in G major and Three Chorale Preludes, Bach; "Fugue a la Gigue," Bach; Two Dances to "Agn-

### Guild Officers Nominated

At a meeting of the council it was voted to recommend to the Guild amendments to the constitution to change the titles "warden" and "sub-warden" to "president" and "vice-president." These recommended amendments will be printed on the ballot for the election of national officers and councillors at the national annual meeting May 17, in order that every member of the Guild may vote.

The report of the nominating committee for national officers is as follows:

Warden—S. Lewis Elmer, A.A.G.O., F.T.C.L.

Sub-warden—Seth Bingham, F.A.G.O.

Secretary—Harold V. Milligan, Mus.D., F.A.G.O.

Treasurer—John Holler, A.A.G.O.

Registrar—James W. Bleeker, A.A.G.O.

Librarian—M. Searle Wright, F.A.G.O.

Auditors—Samuel A. Baldwin, A.G.O., F.A.G.O., and J. Lawrence Erb, Mus.D., F.A.G.O.

Chaplain—The Rev. Robert James McCracken, D.D.

For councillors, term ending 1952 (vote for eight)—Ray F. Brown, A.A.G.O., Clement D. Campbell, A.A.G.O., Claire Coci, Harold W. Fitter, A.A.G.O., J. Trevor Garney, F.A.G.O., the Rev. Hugh Giles, M.S.M., William A. Goldsworthy, Alice Gordon-Smith, A.A.G.O., James Philip Johnston, F.A.G.O., Claude Means, F.A.G.O., Carl F. Mueller, Mus.D., A.A.G.O., Lawrence J. Munson, F.A.G.O., Willard Irving Nevins, F.A.G.O., Reginald Mills Silby, Mus.D., F.T.C.L., Harold A. Strickland, Mus.D., and Carl Wiesemann, Mus.D.

Vavishta," Alain; Sonata No. 2, Hindemith; Introduction and Allegro from "The Ninety-fourth Psalm," Reubke.

ELIZABETH HOUSE, Secretary.

#### *Central New York Chapter.*

The February meeting of the Central New York Chapter was held at the Munson-Williams-Proctor Institute in Utica Feb. 1. The program for the evening was an open forum on organ accompaniment, church music and materials. Discussions were led by Miss Margaret Griffiths, William Griffiths, John Baldwin, Jr., and Mrs. R. L. Hurd. A part of the choir, directed by Paul J. McMahon, gave a demonstration of the music of the Roman Catholic Church.

DORIS B. HURD, Secretary.

#### *Annual Kansas City Vespers.*

The annual vespers service of the Kansas City Chapter was held at the First Lutheran Church Sunday afternoon, Feb. 20. The program was arranged by Pastor N. Everett Hedeon and Luther Crocker, organist-director.

The following organ program was given: Prelude and Fugue in E minor (Cathedral), Bach; Dutch Lullaby, Dickinson, and "Concerto Gregorianum," for organ and piano, Yon (played by Edna Scotten Billings and Luther Crocker); Seraphic Song, with violin obbligato (played by Bob Seese of Bethany College). Chorale numbers were: "Now Let All the Heavens Adore Thee," Bach; "Spirit of God," Weaver; "I Wonder as I Wander," Niles-Horton; "Out of the Depths," James; "Come, Ye Disconsolate," James; "My God and I," Seeger.

Powell Weaver is our sub-dean. One of his numbers was used. Will James of Springfield, Mo., went to Kansas City for this service. Two of his numbers were used. After the program members gathered in the social room for tea and a business meeting.

LUTHER CROCKER, Secretary.

#### *Lincoln Chapter.*

Members of the Lincoln, Neb., Chapter had dinner at the Y.W.C.A. building March 7. At the conclusion of the monthly business session the chapter proceeded to the Westminster Presbyterian Church, where Myron Roberts, organist of Plymouth Congregational Church and head of the organ department of the University of Nebraska, had prepared an interesting program of music suitable for preludes. After Mr. Roberts finished playing the twelve numbers he had presented were passed among the members. Mr. Roberts played: "Solemn Melody," Davies; "In Paradisum," Daniel-Lesur; "Death and Resurrection," Langlais; Aria, Peeters, and three numbers from "Eight Short Preludes on Gregorian Themes," Dupré.

The April meeting will be a carillon recital played by Ronald Barnes, carillonneur of Plymouth Congregational Church.

FLORENCE ABEL, Secretary.

#### *Hymn Festival in Erie, Pa.*

The Erie Chapter sponsored an Isaac Watts hymn festival at St. Paul's United Evangelical and Reformed Church, Erie, Pa., Jan. 23. Mrs. Anthony Onisko, organist of the church, played the "St. Anne" Fugue and the Fantasie and Fugue in G

minor by Bach as the organ preparation for the service. The service of worship used was the one submitted by the Hymn Society of America, with a massed choir representing a number of local churches giving an inspiring presentation of some of the familiar Watts hymns under the leadership of Morton Luvaas, professor of music at Allegheny College, Meadville, Pa. The Rev. John Jensen, minister of the Wayne Park Baptist Church, Erie, spoke on "Isaac Watts and His Contribution to English Hymnody." Also participating in the service were the Rev. G. Weir Hartman of the Erie Council of Churches and the Rev. Irving Tepas, pastor of the host church. Mrs. Onisko closed the service by playing Mulet's Toccata.

The hearty congregational participation in the hymn singing, the inspirational presentations of the choir and organists and the messages of the clergy all contributed to make it a very gratifying service.

The Erie Chapter gathered for a lively forum Feb. 7 under the title "If I Were \_\_\_\_\_." With Dr. Ferguson of the First United Presbyterian Church as moderator, an organist and minister, a choir director and a layman gave their views as to what they expected from those serving in the other capacities and their ideas as to what they would or would not do. Light refreshments were served by the choir of the First United Presbyterian Church, at which place the meeting was held.

HARRIET C. ADAM, Registrar.

#### *Trenton Audience Hears a Baldwin.*

At the request of the Mifflin Piano Company the Central New Jersey Chapter presented an unusual type of recital at the Contemporary Auditorium in Trenton March 7 to demonstrate the Baldwin electronic organ. Invitations were mailed to music-lovers of Trenton and surrounding towns and a group of more than 200 persons was present. Nelson Hansbury, choir director of the First Methodist Church, gave a brief outline of the mechanism of the instrument and introduced the performers.

James Harper, organist of the State Street Methodist Church, played several numbers suitable for use in the church service: Chorale in G minor, by Trenton's own composer, Edward A. Mueller; Andante, First Sonata, Borowski; Chorales, "In Death's Strong Grasp" and "O Sacred Head," Bach. To illustrate the instrument's resources in accompaniment for the service a mixed double quartet under the direction of Edith D. Hartman, A.A.G.O., sang "What of the Night?", Thompson; "Sleepers, Wake," Bach, and "Hallelujah," Lewandowski. Theodore H. Keller, head of the music department of the Lawrenceville School, played this group of concert numbers: Fugue in E major ("St. Anne's"), Bach; Scherzo in E major, Gigout; "Legend of the Mountain," Karg-Elert; Concert Variations, Bonnet. Blanche Peterson, who has served in various church organ positions in Trenton, played the following group, illustrating characteristics which would make the organ a suitable medium for mortuary use: Meditation from "Thais"; "Prayer," from "Stradella," Von Flotow; "Panis Angelicus," Franck. Rounding out the program, Frederick Mitchell, instructor at the Trenton Conservatory, presented a group of light numbers such as might be used in public places where electronic organs are installed today. Mr. Mitchell was assisted by Robert M. Betz, vocalist, and played the following: "Ich liebe Dich"; "Parade of the Wooden Soldiers" and "Tea for Two," with "Trees," "Wagon Wheels" and "Night and Day" being the vocal offerings.

The recital was unique, as it is something new for a Bach fugue and "Panis Angelicus" to appear on the same program.

RAMONA C. ANDREWS, Registrar.

#### *Address by Dr. McKinsey.*

The Middlesex Chapter, New Brunswick, N. J., met at the music house of Rutgers University on the evening of Feb. 8. Dr. Howard D. McKinsey, head of the music department of Rutgers University, spoke informally of his wanderings among famous organs here and abroad. Dr. McKinsey outlined the development of the organ from the seventeenth century Praetorius organ and eighteenth century baroque organ through to organs of the present day. A description of the specifications and pictures of these organs proved interesting.

LILLA MUNDY SVENDSON, Secretary.

#### *Rochester Chapter.*

Instead of its usual monthly meeting the Rochester Chapter presented six of its members in a recital March 6 at Immanuel Baptist Church. Those who played were Margaret C. Morrow, Elizabeth Vaughn, Anna Friess, David Berger, Johannes W. de Groot and J. Elmore Jones.

J. H. RICHMOND, Registrar.

## News of the American Guild of Organists — Continued

### "Hymn Sing" Kanawha Event.

The Kanawha Chapter, Charleston, W. Va., sponsored its first "hymn sing" Sunday afternoon, Feb. 13. There was splendid cooperation and enthusiastic participation on the part of 180 junior choir members, 230 adult choir members and a large audience. The program included the best-known hymns of all denominations, with members of the Guild conducting and accompanying on the organ and piano.

This is only one of several interesting activities of the chapter for the year 1948-49. In September Dr. David McK. Williams gave us an interesting and enlightening talk on repertory. In October the chapter sponsored a recital by Marcel Dupré. In March we have another in the series of church music history programs begun last year, this one to be on the music of the Lutheran Church. Last year the programs covered the music of the Episcopal, Jewish, Catholic and Baptist faiths. On May 1, to open national music week, we are sponsoring a choir festival and hope to have the same hearty cooperation of the choirs that we enjoyed for the "hymn sing."

The Kanawha Chapter has some fifty members and Harold W. Ewing, head of the music department of Morris Harvey College in Charleston, is dean.

SELMA B. ASBURY, Registrar.

### Choir Festival in Louisville.

The Louisville Chapter held its fourth annual choir festival Feb. 28 at Calvary Episcopal Church. One hundred and fifty singers from fifteen churches participated and the organists marched in the procession with the choirs. A large audience enjoyed the following program: Prelude, "Benedictus," Reger (Robert H. Hobbs, St. Mark's Episcopal Church); Sanctus, Roy Harris; "A Mighty Fortress Is Our God," Bach; Offertorium, Third Chorale, Andriessen (Francis Hopper, M.S.M.); "O Lord, Increase My Faith," Gibbons; "O Blest Are They," Tschaikowsky; "Lord, We Cry to Thee," Zwingli-Dickinson; "Jesus Is My Joy, My All," Bach; Motet Op. 29, No. 1, "A Saving Health to Us Is Brought," Brahms; "The Omnipotence," Schubert. Donald Winters was conductor and Kenneth Pool accompanist.

The March meeting of the chapter was held March 7. It was a progressive affair, beginning with a dinner at the American Legion home in New Albany, Ind., going thence to the Hutchinson Memorial Church of New Albany for a program of organ music by students of the School of Music of Indiana University. After this program there was an informal get-together at the home of Miss Elizabeth Hedden. Miss Hedden has a new organ in her home and the membership derived much joy from participating in an arrangement of "Jesu, Joy of Man's Desiring" for two pianos, organ, string quartet and voices.

Credit for this interesting and profitable evening is given to the following New Albany, Ind., members of the Louisville Chapter: Miss Elizabeth Hedden, Miss Ruth Ewing, Mrs. Harold Hauswald, Miss Hannah Morris, Miss Juanita Elliott, Mrs. Richard B. Dorsey and Horace W. Cutler.

FLORENCE L. RITTER, Registrar.

### Central Arizona Chapter.

The Central Arizona Chapter, in Phoenix, presented its dean, Sheldon Foote, in a program of organ music March 1 at the Arizona Musical College. Mr. Foote is a fellow of the American Guild of Organists. A graduate and former faculty member at Northwestern University, he also studied with Felix Lamond, Ralph Kinder and Palmer Christian. He has served as director of the South Arkansas Music Festival Association and held church positions in Princeton, N. J., Milwaukee, Wis., Grand Rapids, Mich., and St. Petersburg, Fla.

This was the first public musical program arranged by the chapter since its organization last fall and it was well attended. Assisting Mr. Foote in the recital was Rosalind Debnam of Phoenix, soprano. She has been a soloist for twenty years in Phoenix churches.

After the recital a social hour and reception was held.

### Sing "St. Matthew Passion."

The combined forces of the Buffalo Schola Cantorum and the Buffalo Oratorio Chorus, under the direction of Cameron Baird, presented "The Passion according to St. Matthew," by Bach, Sunday evening, March 6, in the Lafayette

Presbyterian Church, Buffalo. Fifteen minutes before the performance began the church was packed. Scores of people stood for the entire performance. The congregation joined in the singing of "O Sacred Head." Coming on the first Sunday in Lent, it afforded inspiration for the entire Lenten season to worshipers and musicians alike.

Squire Haskin was at the organ and Frances Gerard Brady played the harpsichord. The Chamber Music Society Orchestra, which is directed by Mr. Baird, provided the accompaniments. Soloists were John Priebe as the evangelist and Bertram Rowe as Jesus, and Florence Balston, soprano; Jean Gaupel, contralto; Earl Obermyer, Herbert Baisch and Crawford Anderson, basses.

### Southwestern Michigan Recital.

Members and friends of the Southwestern Michigan Chapter met in the First Presbyterian Church at Battle Creek Feb. 28 for a recital by James P. Autenrich, organist of the First Congregational Church. Those who braved the elements were amply rewarded by hearing a splendid recital. The program: Overture from Suite "Baroque," Bingham; Prelude and Fugue in G major, Bach; Three Chorale Preludes, Brahms; Sonata 6, Mendelssohn; first movement, Sonata 1, Hindemith; Finale, "Sonata da Chiesa," Andriessen; "In Paradisum," Daniel-Lesur; "Carillon de Longpont," Vierne.

Dr. Avis Thomas, Mrs. Alice Beer and Miss Eileen Einhardt were in charge of the refreshments that followed.

The chapter is working on plans for a successful organ players' contest in April. An organist-minister night will be held in the near future.

MARIBELLE HALVERSON, Registrar.

### Entertain Ottumwa Ministers.

The Ottumwa, Iowa, Chapter entertained the ministers of the members' churches at a dinner in the First Methodist Church Feb. 15. The twenty-eight guests were seated at a table lighted by small white candles in individual brass holders marking each place and large red tapers in candelabra forming a centerpiece. Musical notes, sixteenths and eighths, sprinkled with gold glitter, were scattered over the cloth and the place cards were small angels for the ladies and choir boys for the men. A group of choir boys formed the centerpiece at each end of the table.

Dr. T. H. Leonard, pastor of the First Methodist Church, spoke on "What Constitutes Good Music in the Church" and Mrs. D. J. Neasham gave the history of the national organization. Robert Bruce, dean of the chapter, presided and led in the reading of the A.G.O. creed. A general discussion followed the talks. Some of the songs which were used at the St. Louis convention were sung.

BLANCHE MILLER, Secretary.

### Lehigh Valley Nominations.

The February meeting of the Lehigh Valley Chapter was held in Christ Reformed Church, Bethlehem, Pa., Feb. 19. Dean John P. Beiswanger presided. Prior to the business meeting there was a recital by Robert K. Chapman, Mark Davis and Harold F. Arndt. The organists presented several of the 1949 Guild examination pieces.

At the business meeting after the recital the nominating committee, Ann Quier chairman, reported nominations as follows: Dean, James M. McClellan; sub-dean, J. Eldon Leidinger; registrar-treasurer, Harold F. Arndt; secretary, Sue F. Enright; executive committee (three years), Claude E. Hollenbach and Albert L. Gundrum. A social hour followed in the recreation rooms of the church.

SUE F. ENRIGHT, Secretary.

### Varied Program in Indianapolis.

The Second Presbyterian Church, Indianapolis, was the meeting-place for the Indiana Chapter March 1. After a dinner served by the women of the church, Dean Paul R. Matthews presided at a business meeting. At 8 o'clock a varied program was given by Edwin Biltcliffe, organist and musical director of the church, instrumentalists from the Indianapolis Symphony Orchestra and the church quartet.

The string quartet—Meyer Katz, first violin; Harold Kass, second violin; Betty Burnett, viola, and Herman Liebenthal, cello—opened the program with the Haydn quartet Op. 77, No. 1. Mr. Biltcliffe played the Prelude on "Vexilla Regis," Bairstow; "Moonlight" and "Evening Harmonies," Karg-Elert; Hymn-tune Fantasy, McKinley. The church quartet, composed of

Helen Kendall Crandall, soprano; Mary Godfrey Kreiser, contralto; Daniel W. Shattuck, tenor; and Bernard Constable, bass, sang the following anthems: "There Shall be No More Night," Wood; "Old 124th," Buchanan; "I Will Lift Up Mine Eyes," Sowerby; "Rejoice in the Lord Always," Purcell, and "How Lovely Is Thy Dwelling-Place," Brahms. The string quartet closed the program with Borodin's Nocturne and was joined by Mr. Biltcliffe in two Mozart sonatas for organ and strings.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

### Akron, Ohio, Chapter.

The Akron, Ohio, Chapter enjoyed a recital Sunday afternoon, Feb. 20, by Francis M. Johnson. This was given at 4 o'clock in St. Paul's Episcopal Church. Mr. Johnson's program included selections by Gabrieli, Scheidt, Bach, Franck, Jorgen and de Maleingreau, as well as one of his own compositions.

Mr. Johnson is organist at the First Congregational Church in Akron.

The February meeting of the Akron Chapter was held at the Akron Art Institute Feb. 28. Charles Val Clear, director of the institute, spoke on "The Relationship of Art and Music."

ANNE FELBER, Registrar.

### Volkel Plays in Winter Park, Fla.

The Central Florida Chapter presented Dr. George William Volkel of New York City, organist at All Saints' Church, in a recital at Knowles Memorial Chapel, Rollins College, Winter Park, Jan. 27. His program: Tenth Concerto, in D minor, Handel; Sinfonia in F and Sonata No. 1 in E flat major, Bach; Toccata and Fugue in D minor and Four Chorale Preludes, Bach; Fantasie and Fugue in G minor (the Great), Bach; Three Pieces in Free Style, Vierne; Chorale in A minor, Franck. The hearty applause of some 400 listeners brought Dr. Volkel back to the organ twice. A reception was held in the parish house so that members of the chapter and their families could meet Dr. Volkel.

MRS. R. H. WALTHOUR, Secretary-Treasurer.

### Hymn Festival in Ocean Grove.

The Monmouth Chapter held a hymn festival in which the combined choirs of the chapter sang March 14 at St. Paul's Methodist Church, Ocean Grove, N. J., conducted by Dr. Westervelt Romaine, F.A.G.O., member of the headquarters examination board and organist of St. Paul's Episcopal Church, Washington, D. C. Jean Herbert Wallman played a prelude, using the Prelude and Fugue in C major, Bach, and "Modale Suite," Peeters.

The processional hymn was "God of Our Fathers" and the walls of the church building resounded as the choirs entered. The following hymns were sung by the choirs: "A Mighty Fortress Is Our God," "Christian, Dost Thou See Them," "O Sacred Head, Now Wounded," "When I Survey the Wondrous Cross," "O Jesus, Thou Art Standing," "Breathe on Me, Breath of God," "In the Cross of Christ I Glory," "All Hall the Power of Jesus' Name," accompanied by Arthur J. Reines, organist and choirmaster of the Lutheran Church of the Atonement, Asbury Park.

The Rev. Kenneth F. Frickert, Holy Trinity Church, Manasquan, gave the background of the Passion Chorale, the Rev. Paul I. Munion, First Methodist Church, Freehold, told the story of the hymn "O Jesus, Thou Art Standing," the Rev. Blanchard D. Romaine, Jr., brother of the guest conductor and minister of the First Presbyterian Church, Belmar, told the story of Sir Isaac Watts and the hymn "When I Survey the Wondrous Cross." Mr. Reines chose as his postlude the first movement of Rheinberger's Sonata in A minor. LILYAN B. CONNELLY, Secretary.

### Get Together in San Antonio.

The Alamo Chapter, San Antonio, Tex., held its annual ministers' choir directors' and Guild members' dinner Feb. 14 at St. Paul's Episcopal Church, with Miss Mary Beth Newborn, dean, as chairman. Dr. John Barbee was the speaker at the dinner and the Rev. Frank Neff of Trinity University was the speaker in the church. Paul Prescott sang a group of solos, with Lee Norrell at the organ.

Decorations in the parish-house carried out a valentine theme, with red and white carnations and white placecards representing miniature organs.

KATHRYN BALL RUSH, Secretary.

### Central Tennessee Chapter.

The March meeting of the Central Tennessee Chapter was held on the 8th at Murfreesboro. A goodly number journeyed to that city by chartered bus from Nashville. An excellent program had been arranged by Mrs. Margaret Wright and it was given at the First Baptist Church by members of the Guild and the chorus from the Middle Tennessee State Teachers'

College, with Neil Wright conducting and Mrs. Wright as accompanist. The following works were ably presented: Toccata and Fugue in D minor, Bach (Julia Hardwood Martin); "O Bone Jesu," Palestina; "Inflammatus" from "Stabat Mater," Rossini (chorus; Donna McHenry, soprano soloist); "Evening Harmonies," Karg-Elert; Festival Toccata, Fletcher (Mary Altie Caffey); "Men and Angels, Sing Alleluia," Edwards; "Blessed Redeemer," Bach, and "Alleluia! Christ Is Risen," Kopolyoff (chorus); "Jesus Crucifixus," Edmundson, and "Paradise," Fibich (Pearl Randall Buck); Gloria from Twelfth Mass, Mozart (chorus); "Marche Religieuse," Guilmant (Mary Vicia Dillon).

A short business meeting was then held and Brooks M. Davis and Jean Ketterer, both of Nashville, were elected to chapter membership.

JAMES G. RIMMER, Secretary.

### Hymn Festival in Tacoma.

The annual hymn festival, sponsored by the Tacoma, Wash., Chapter, was held on the afternoon of Sunday, Feb. 13, at the First Baptist Church. The prelude, "Mount Hermon," by R. Deane Shure, was played by Miss Evelyn Alcorn, pianist, and Mrs. Beatrice McHaney, organist. The festival choir, consisting of the combined choirs of the First Baptist, First Christian, St. Luke's Episcopal, Epworth Methodist, Mason Methodist, First Methodist, Bethany Presbyterian and Central Lutheran Churches, sang "Praise," Rowley; "As Torrents in Summer," Elgar, and the "Hallelujah Chorus" ("Mount of Olives"), Beethoven. Miss Orpha Moser played the offertory, "Fantasia," Walton. The postlude, "Jubilate Deo," Silver, was played by Mrs. G. J. Malmin.

Raymond Vaught was the director of the festival choir, assisted by Mrs. Beatrice McHaney and Miss Doris Helen Smith, organists.

An interesting demonstration program on the Hammond electronic organ was in store for the Tacoma Chapter when it met Jan. 17. The program was given by Miss Jane Powers at the Sherman-Clay store in Tacoma. ESTHER HILD, Secretary.

### Wurlitzer Demonstrated in Spokane.

The Spokane Chapter met at the Northwestern Music Studios Feb. 7 with the dean, Dr. Robert F. E. Stier, presiding. After a business meeting a demonstration of the Wurlitzer electronic organ was given by Jean Anthony Greif, a member of the board, and Dolores Weils. Mr. Greif explained the method of tone production and illustrated this by playing a series of liturgical compositions. Miss Weils played the second group of numbers. The third group, by Mr. Greif, demonstrated the resources of the organ. The meeting was then open for discussion.

The staff of the Northwestern Music Studios were our hosts for the evening and served a buffet luncheon to members and guests. MRS. ROBERT LANGBEHN, Secretary-Treasurer.

### Decatur Chapter Monthly Meeting.

The Decatur, Ill., Chapter held its monthly meeting March 8 at the Unity Center in Decatur. Additional plans were made for the hymn festival to be held at the Masonic Temple under the direction of Dean Swarthout of the University of Kansas on the evening of May 17. A report was made also on a recital March 8 at the Methodist Church in Streator by Harold L. Turner.

After the business was concluded we heard a talk by the Rev. Maude Kellogg, pastor of Unity Center. She told us many interesting facts about the Unity movement. At the conclusion of the meeting we were invited to inspect the center, which was formerly a large home.

HAROLD L. TURNER.

### Charleston, S. C., Chapter.

The March meeting of the Charleston, S. C., Chapter was held at St. Johannes Lutheran Church March 4. After a short business meeting our hostess, Miss Louise Mathis, played a group of organ compositions. The Rev. I. Ernest Long, D. D., spoke on the relationship of the pastor and the organist. Lieutenant G. M. Nichols gave a short demonstration on modulation. Refreshments were served.

The choir festival was held with great success March 8 at the Citadel Chapel. Fifteen choirs participated. Four anthems were sung by the massed chorus and six anthems by the various church choirs participating. WILLIAM A. QUARTERMAN, JR.

### Lubbock, Tex., Meeting.

The Lubbock, Tex., Chapter met at the home of Mrs. Don Mitchell March 7. A nominating committee was selected. Mrs. James Atchison delivered an interesting lecture on the life of Bach. Mrs. C. M. Trout presented recordings of Bach preludes and fugues as played by Dr. Albert Schweitzer. After the business meeting and the program refreshments were served. ROBERT E. SCOGGIN, Sub-dean.

## News of the American Guild of Organists — Continued

### *Western Pennsylvania Chapter.*

The March meeting of the Western Pennsylvania Chapter was held March 15 at St. James' Memorial Episcopal Church, Homewood, Pittsburgh. After a dinner in the church Dean Koch introduced Leo A. McMullen, A.I.A., L.L.D., outstanding Pittsburgh architect, who spoke to the Guild about "Christian Iconography," explaining the story on which are based the medieval sculptures of some of the ancient French churches. His talk was illustrated with slides.

After Dr. McMullen's lecture a short program of music for organ and piano was given by Miss Eloise R. Bomhard, organist of St. James', and G. Raymond Bell, organist of the Glenshaw Valley Presbyterian Church. Miss Bomhard was at the organ and Mr. Bell at the piano for a short program.

ESTELLE A. GRAY, Registrar.

### *Miss Crozier in Springfield, Ill.*

The high spot of the season for the Springfield, Ill., Chapter was reached Feb. 25 when Catharine Crozier was presented in a recital at the First Presbyterian Church. The large audience was impressed by her masterly playing.

After the program the Guild members entertained at a smorgasbord supper at which Miss Crozier was guest of honor. Several members of the Decatur and Jacksonville Chapters were present.

A presentation of the Faure "Requiem" was sponsored by the Springfield Chapter March 13. It was given by the chancel choir of the First Presbyterian Church under the direction of Donald Allured, minister of music of the church.

On March 20 Richard Neeson, another Guild member, gave a recital at the Cathedral of the Immaculate Conception. He was assisted by massed Catholic choirs and a male chorus.

ANNETTE M. WIESENMEYER,  
Corresponding Secretary.

### *Play for Minnesota Chapter.*

Mr. and Mrs. Henry Woodward, teachers of organ at Carleton College, Northfield, Minn., gave a program for the Minnesota Chapter Feb. 21. The recital was played on the large Casavant organ in St. Luke's Catholic Church, St. Paul, where Leopold Bruenner is organist and choirmaster. A dinner was given in honor of the guests at the Iofredos Cafe preceding the recital. Mr. Woodward's numbers were: Toccata in C major, Chorale Prelude on "Nun lob, mein Seel, den Herren," Eight Magnificat Fugues and Toccata in E minor, Pachelbel; Sonata 1, Hindemith. Mrs. Woodward (Enid McClure) played: Chorale Preludes, "Ach bleib bei uns, Herr Jesu Christ," "Jesus Christus, unser Heiland" and "Nun freut Euch," Bach; Trio-Sonata 2, Bach; Sketch in D flat, Schumann; "Twilight at Fiesole," Bingham; "Carillon," Dupré.

MRS. ARTHUR FELLOWS, Dean.

### *Hear Organ of 1852 in New Haven.*

The March meeting of the New Haven Chapter was held in the Westville Congregational Church March 14. Professor Fenner Douglass of the Oberlin Conservatory was the recitalist of the evening. G. Huntington Byles, dean of the chapter, welcomed the members and guests and gave a short history of the organ being used in the recital. This organ was built by E. & G. G. Hook in 1852. Before each number played Mr. Byles described the

registration used, making the recital of practical as well as aesthetic value to the audience.

Marcello's "Psalm 19" opened the program; a chorale prelude by Delphin Strunk followed. A short prelude and fugue by Lübeck brought us to a group of numbers from Bach's "Orgelbüchlein." The Cathederal Prelude and Fugue of Bach closed this group. d'Aquin's "Noel, Grand Jeu et Duo" introduced a variety of registration, demonstrating the colorful registers of this old organ. The program closed with two numbers of Francois Couperin. The Elevation was considered the highlight of the program and was performed with a genuine feeling for this lovely music.

At the conclusion of the recital Mr. Byles announced the annual meeting, to be held May 2 at Trinity parish-house.

R. A. E. SMITH, Registrar Pro-Tem.

### *Edward John Wheeling Speaker.*

The Wheeling, W. Va., Chapter met at the Vance Memorial Church Feb. 15. Dean Loren Mercer told of plans for the fifth annual Guild festival, to be held in May at the First Presbyterian Church, with Grier Davis directing the chorus.

The next meeting will be at the Bellaire Presbyterian Church, with the organist and choir director, Mrs. Pauline Stitt, as hostess and program chairman.

The speaker at the February meeting was Edward J. John, organist and director at the Second Presbyterian Church in Washington, Pa. His instructive talk on choosing music stressed these questions:

"Does the music have a worship value? Who is to sing it? Is it devotional? Is it vocally sincere? Does it say anything?"

He urged directors to take time to choose music, to have a balanced library and to make rehearsals a challenge by really accomplishing something. Using the members and guests as a choir, he demonstrated how to present new music at a rehearsal.

HELEN HADSELL, Secretary.

### *Richard Ross Plays in Peoria.*

A feast was provided for an enthusiastic though moderate-sized audience of the Peoria Chapter and friends by Richard Ross, brilliant young organist of Baltimore, who played Feb. 11 at St. Paul's Episcopal Church in Peoria, Ill. Besides Mr. Ross' many technical excellences his program was notable for the balance and contrast of the different numbers.

His opening group contained, besides the well-loved "When Thou Art Near," by Bach, and the suave Larghetto from Handel's Concerto No. 13, the humorous little Allegro ("The Cuckoo and the Nightingale"), Bach's "Fugue a la Gigue" and the same master's Toccata in F major, dramatic in both style and execution. Franck's great Fantaisie in A occupied the evening's place of honor and its alternately majestic and ethereal passages and flowing, but never diffuse, length provided a panorama of emotion for the audience.

Two brilliant and familiar works, Vierne's "Carillon" in B flat major and Mulet's "Thou Art the Rock," bracketed two charming compositions by Seth Bingham—the gay Little Roulade and "Twilight at Fiesole." As encores Mr. Ross played d'Aquin's "The Cuckoo" and the finale from Vierne's First Symphony.

MARY DEYO, Registrar.

### *Eastern Michigan Clergy Night.*

The annual clergy night of the Eastern Michigan Chapter was observed with a dinner at the Hotel Abington, Detroit, Feb. 22. About fifty organists and their pastor guests were in attendance.

The feature of the evening was an address by the Rev. Leroy Wright, minister of the First Congregational Church, Aurora, Ill., on the subject of "Music and the Fine Art of Worship." We have had organists and clergymen who have given us their sides of the picture, but never before has it been our privilege to have a speaker who could present both sides—and in a thoroughly capable manner. Mr. Wright, besides being a clergymen, was for many years organist and choirmaster of churches before entering the ministry. It is still his custom to regale his congregation with a full-length organ recital now and then.

Mr. Wright emphasized worship as an end in itself, rather than a means to an end. It is, he said, the adoration which is due the Creator from one of his creatures. The hymn expresses praise to God and creates a desire on the part of the people to praise their Creator. True and effective worship, said the speaker, must be corporate worship. An anthem should therefore never be sung "to" a congregation, but rather "for" them. Mr. Wright deplored the tendency on the part of some churches to interrupt the worship of God while a conductor's stand is placed in the middle of the chancel and the choir "does a number." He also deplored the low standard of organ music to be found in many churches. The speaker closed with

the statement that church music will never, in a given church, rise above the average ministerial estimation.

MARK WISDOM, Secretary.

### *Artist Recital in South Bend.*

Two Chicago artists, Hermanus Baer and Rachel Baer, were presented in a recital Sunday, Feb. 20, in the Broadway Evangelical United Brethren Church of South Bend, Ind., by the St. Joseph Valley Chapter. Miss Margaret Hinkle, subdean, and Ward Mangus, choir director of the host church, were instrumental in securing these artists. Mr. Mangus was a former student of Mr. Baer.

The Baers, who are husband and wife, were the major out-of-town talent on the Guild's calendar for the year. Mr. Baer is assistant professor of voice at Northwestern University and bass soloist and choir director at Buena Memorial Presbyterian Church. An oratorio soloist, he has appeared with choral organizations throughout the Middle West. Mrs. Baer has been appearing professionally as an accompanist in Chicago since 1925 and has been organist at Buena Memorial Presbyterian Church since 1937. She accompanied Mr. Baer as he sang works from the Bach cantata "Erschallet, ihr Lieder" and the Mendelssohn oratorio "St. Paul" and a group of Biblical songs by Dvorak. The program by Mrs. Baer included compositions of Bach, Handel and Franck and contemporary works of Titcomb, Fletcher and Pierne.

MRS. WILLIAM E. PERRIN, Registrar.

### *Charlotte, N. C., Chapter.*

The Charlotte, N. C., Chapter held its monthly meeting Feb. 28 at the Dilworth Methodist Church. Eugene Craft, dean of the chapter, had charge of a program on "Contemporary American Organ Music." Miss Judith Autry, organist of the First Methodist Church, played "Florentine Chimes," Bingham; "Moonlight on the Lake," Marriott, and "Kyrie Eleison," Purvis. Robert Rodwell, organist of the First Baptist Church, presented "Ballad," Clokey; "Song of the Basket Weaver," Russell, and "Hymn of Glory," Yon. John J. Morton, F.A.G.O., played three numbers, including Prelude on an Old Folk-tune ("The Fair Hills of Elre, O"), Mrs. H. H. A. Beach; "Carillon," Sowerby, and "Comes Autumn Time," Sowerby. Mr. Morton is the organist of the Dilworth Methodist Church.

The monthly business meeting of the group followed the program. Plans for a seminar on children's choir work and a junior choir festival to be held May 12 to 15 were discussed. Ruth Krebsbach Jacobs will conduct the clinics, to which church musicians, teachers of public school music and others are invited. Members of junior choirs of Charlotte and surrounding towns will take part in the festival set for Sunday afternoon, May 15. Mrs. Thomas D. Newell, Jr., director of music at Hawthorne Lane Methodist Church, is chairman of the committee on arrangements.

The annual Guild service was to be held Sunday afternoon, March 27, at St. Peter's Episcopal Church, with Frederick Chapman, the church organist, as leader.

ROBERT E. PROCTOR, Registrar.

### *Church Music Forum in Winston-Salem.*

For its meeting Feb. 28 the Winston-Salem, N. C., Chapter invited all the ministers, organists and choir directors of the community to an open forum on the general subject of church music. Over fifty interested persons gathered in the Home Moravian Church. The organization, principles and objects of the Guild were presented, followed by an open discussion of problems and suggestions from the various churches represented. We also had the opportunity of seeing a display of old books, manuscripts and music that had been used during the long history of the Home Moravian Church. A social time closed a very profitable evening.

PAUL S. ROBINSON, Dean.

### *Bach the Subject in La Crosse.*

The La Crosse, Wis., Chapter held its fourth meeting of the season at St. Rose Convent Feb. 20. The meeting opened with prayer, followed by roll-call. After a brief business meeting Mrs. Agnes Sayles outlined the early life of Johann Sebastian Bach. Sister M. Karen gave a short his-

tory of the chorale and its development and Bach's position in relation to the chorale. Since the semester's work is confined primarily to the study of Bach and his organ works, several numbers were played by members of the Guild, as follows: Prelude and Fugue in C minor (Sister M. Grace Clare); Prelude in B flat (Mary Frances Scherdin); Prelude in G minor (Miss Ruth Anderson).

The next meeting will be held May 1.

SISTER M. KAREN, Secretary.

### *Dupré Recital in New Haven.*

The New Haven Chapter and the Yale School of Music sponsored a recital by Marcel Dupré Jan. 26 on the Newberry memorial organ in Woolsey Hall. A small but enthusiastic audience acclaimed Mr. Dupré's musicianship both as a performer and as a composer. His improvisation, listed as the last program number, was a truly masterly and inspiring performance. Using the two themes submitted, "London Given" (plainsong) and "Picardy" (French tune), he composed a set of variations and a double fugue. Responding to the insistent applause he played two encores, the Toccata from the Fifth Symphony by Widor and the Toccata and Fugue in D minor by Bach. MARY P. REED, Registrar.

### *Texas Chapter.*

An interesting program followed the dinner and business session of the Texas Chapter Feb. 21 at the Church of Christ the King in Dallas. "The Music of the Roman Catholic Church" was the topic presented by Eric B. Kaszynski, director of music at the church, and it was illustrated by the male choir, who sang Gregorian chants. The selections included compositions by Carlo Rossini, Elmer K. Steffon, Pietro Yon and Richard Keys Biggs. Mrs. Nell Wallace presided at the organ.

Members of the chapter enjoyed an outstanding organ program by Mrs. Mary Crowley Vivian Feb. 7 at the Highland Park Methodist Church. Mrs. Vivian formerly lived in Boston.

KATHERINE HAMMONS.

### *Galveston, Tex., Chapter.*

Listeners at St. Mary's Cathedral in Galveston, Tex., thrilled to a magnificent performance by E. Power Biggs on the evening of Jan. 24. Mr. Biggs was brought to the city by the Galveston Chapter. After the recital Guild members were given the opportunity to renew their acquaintance with Mr. Biggs and his wife at a reception at the home of Dr. and Mrs. E. B. Ritchie.

A panel discussion on "worship in music" was held at the Central Methodist Church Feb. 14. Dr. T. M. Frank of Texas City, the Rev. William B. Foster of Houston and Thomas Rice of Galveston led this discussion. Ministers and choir directors of Galveston were guests. The women of the church served refreshments.

EBBA NILSSON, Registrar.

### *Sherman-Denison Chapter.*

The Sherman-Denison Chapter met at St. Stephen's Episcopal Church, Sherman, Tex., Feb. 28. The Rev. William Tate Young, the rector, pronounced the invocation. Mrs. Frank Spindle presided in the absence of the dean, Mrs. Jack Hannah, and introduced the following program: Address on "Hymnology," Mrs. Charles Dannel; organ solos, Hymn-tune Arrangements by Misses Gene Isles, Jane Patton, Joanne Wilson and Mrs. Fred Parker.

MRS. CHARLES DANIEL, President.

### *Sunland Chapter.*

The Sunland Chapter held a meeting Feb. 15 at Asbury Methodist Church, El Paso, Tex., and the feature was the showing of the film "Singing Pipes," which was shown again to the junior choir of Asbury Methodist Church. We had a good turnout for this meeting, and many non-members were admitted to see the film.

E. William Doty's recital was set for April 24 in the Scottish Rite Auditorium. It will be a free event for the entire community, sponsored by the Sunland Chapter and financed and helped by the Tri-State Music Company of El Paso. We were to have a meeting on March 15 and records will be played at the home of Mrs. Gebler, one of our members.

LESTER SILBERMAN, Dean.

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## News of the American Guild of Organists — Continued

### *Washington Chapter Activities.*

The Washington Chapter, Seattle, gathered at the home of Mrs. Robert Schenken March 14 for its monthly meeting. After the business meeting the evening was devoted to a musical "quiz program" arranged by the dean. Other meetings in the series, which have been designed to be both entertaining and instructive, have featured: "An Organist's Clinic," "A Talk on the A.G.O. Organ and Choirmaster Examinations," "Suitable Christmas Anthems," the motion picture "Music in the Wind," and a talk by Dr. Stanley Chapple, music head of the University of Washington. It is tentatively planned, with Dr. Chapple's assistance, to be able to arrange for a sacred music institute to be held at the university.

Two member recitals have been presented by the chapter. Feb. 6 Eugene M. Nye, Charlotte Bosserman and Wallace M. Seely, A.A.G.O., played in the Green Lake Seventh-day Adventist Church; March 6 Bertha Barnes, Maria Kjaer and Esther Stone were the organists participating in the recital at St. Clement's Episcopal Church. There will be one more member recital in the series and Virgil Fox will close the artist series.

LOIS HALL PETERSON, Dean.  
*Ithaca, N. Y., Chapter.*

The February meeting of the Ithaca, N. Y., Chapter was held Feb. 28 after dinner at Smith's dining-rooms. Wilfred Hathaway, chairman of the program committee, discussed plans for the future meetings. Louise Wallace, the dean, submitted her resignation, due to plans for her marriage and change of residence, to the executive committee. It was decided unanimously that the secretary write a letter of gratitude to Miss Wallace for the excellent work she has done for the chapter in the positions she held. It was further decided that Jenny Lou Struglia, sub-dean, shall preside as dean until the next election.

The meeting then adjourned to Temple Beth-El, where Rabbi Rudovski led an informal discussion of Jewish music. Starting with the origins of Jewish folk music, Rabbi Rudovski traced its history, with numerous illustrations and recordings, to the present. He spoke on the music inspired by the suffering of the Jewish people in Europe during World War 2 and concluded with recordings of these songs, sung in English and in Hebrew. Many questions were asked and answered during the talk.

LUCILE WILDMAN, Secretary.

### *Contest Dates in Chicago.*

Catharine Crozier will give a recital at St. Luke's Episcopal Church in Evanston on the evening of April 20. She will appear under the auspices of the Illinois Chapter. There will be no admission charge, but an offering will be received. Miss Crozier's recitals in Chicago and from coast to coast have made her known as one of the outstanding concert organists of the day.

Those who wish to enter the A.G.O. national open competition in organ playing should address Miss Grace Symons, 6505 South Kenwood Avenue, Chicago 37, for application blanks and rules of the contest. The age limit is "not older than 25 years on Jan. 1, 1949." The fee is \$1. It is not necessary to be a member of the A.G.O. to enter.

The contest will be held in St. Paul's Episcopal Church, Chicago, Monday, May 16.

BERT WEBER, Dean, Illinois Chapter.

### *E. Power Biggs in Salt Lake City.*

E. Power Biggs was presented in a recital Feb. 26 at the Salt Lake Tabernacle by the Utah Chapter. This was the first full-length formal recital to be played on the newly-installed Aeolian-Skinner organ and a happier combination of instrument and artist could not have been found. Flawless technique, interesting registration and exact rhythms and tempi were noteworthy in Mr. Biggs' playing. A master lesson in staccato playing delighted the organists present.

The Utah Chapter met March 12 in the Hotel Temple Square, Salt Lake City, where twenty members and friends enjoyed an excellent dinner. A business meeting followed this, with Dean Frank W. Asper presiding. Henry Thornton presented the report of the nominating committee, which suggested the reelection of the current officers. The following names were submitted for the new execu-

tive committee: Mrs. Alpha Bolton, Blaine Keddington, Robert Manookin, Edna Burkhardt and Mabel Perryman.

After the meeting everyone adjourned to the assembly hall on Temple Square, where a program of organ music was presented by Mrs. Roy D. Moyer, organist of the Central Christian Church, and Melvin Dunn, organist of Zion's Lutheran Church. ELEANOR H. TODD, Registrar.

### *Schreiner Plays in Milwaukee.*

The Wisconsin Chapter presented Alexander Schreiner in an interesting recital Sunday evening, Feb. 27, at the Grand Avenue Congregational Church, Milwaukee. Mr. Schreiner's program was made up entirely of fantasias by the following composers: Bach, Franck, Maekelbergh and Vierne. The program was skillfully rendered and received high praise from the audience.

After the recital a reception for Mr. Schreiner was held at the home of the dean, Mrs. Chester C. Muth.

JANE KRENKEL, Secretary.

### *Convention Plans in Minnesota.*

The Minnesota Chapter is sponsoring a regional convention to be held in Minneapolis and St. Paul June 14, 15 and 16. The states of Wisconsin, Missouri, North Dakota, South Dakota, Iowa and Minnesota will be represented.

The convention will include a lecture on the examinations by Carl Jensen, a symposium on both the electronic and pipe organs by William H. Barnes, a lecture on plainsong by a clergyman and an organ tour to be conducted by Edward Berryman. Recitals by Virgil Fox, George Markey, Edward Berryman, Paul Manz and Wilbur Held will be played at various twin city auditoriums and churches.

The convention will also include a competition among student organists from the various districts to determine the regional representative in the national convention competition. A banquet at the convention headquarters in the Curtis Hotel, Minneapolis, will close the convention.

### *Wilkes-Barre Convention Plans.*

Plans are advancing for the regional convention to be held in Wilkes-Barre, Pa., June 13 and 14. Speakers engaged are Federal Lee Whittlesey of the Church of the Covenant, Erie, Pa., who will speak on choir organization and training; Dr. Lara Hoggard of the Fred Waring staff, whose subject will be "Choir Techniques," and the Rev. Canon Edward West of the Cathedral of St. John the Divine, New York City. There will be recitals by the Singers' Guild of Scranton, Pa., under the direction of Charles Henderson, minister of music at the First Presbyterian Church, Wilkes-Barre, and by Clifford Balshaw, minister of music at St. Stephen's Episcopal Church, Wilkes-Barre, and Wilbur Isaacs, bass, of the Church of the Heavenly Rest, New York City, all three of whom are faculty members of Wilkes College.

A trip to one of our coal mines will be included in the sightseeing expedition.

Rooms at the Y.M.C.A. and Y.W.C.A. will be available at \$1.50 a person and hotel and tourist home accommodations also will be available.

The hospitality committee extends a cordial invitation to all A.G.O. members and their friends to attend the meeting. Further plans will be announced in the next issue of THE DIAPASON. For further information, write to the undersigned at 60 Carverton Road, Trucksville, Pa.

LOUIE WEIGAND AYRE, Secretary.

### *San Jose Chapter Program.*

The San Jose Chapter held its monthly meeting Sunday afternoon, March 13, at the First Christian Church in Watsonville, where a large audience heard a program of vocal and organ solos. Special invitations had been sent to non-member organists of the surrounding towns.

Mrs. Mabel Van Giesen, program chairman, presented Mrs. Ruth Turley, well-known singer and teacher of Watsonville, and Mrs. Wilda Reed, organist of the First Congregational Church of Santa Cruz and the Santa Cruz Oratorio Society. Mrs. Turley, accompanied on the organ by Miss Iva Rodgers, sang four selections. Mrs. Reed gave a brilliant rendition of Clokey's "Sketches from Nature."

After the meeting a social hour was enjoyed and refreshments were served by Wilma Dyche, Mabel Van Giesen, Iva Rodgers and John Flynn.

Two choir festivals are to be held in

May: the first will be May 15 in Los Gatos, with J. William Jones of Redlands University directing, and the second will be held in San Jose May 22. On this occasion there will be three directors: William Erlendson of the San Jose State College faculty, Chester Mason, music supervisor of San Jose schools, and Eugene Mancini, director of choirs at the First Presbyterian Church in San Jose. MARJORIE MARSHALL BONDE, Recorder.

### *Kelsey Plays for Missouri Chapter.*

Howard Kelsey was presented in a very interesting and colorful recital Feb. 28 in Graham Memorial Chapel, Washington University, St. Louis. The program was played on the Avis H. Blewett organ, built by M. P. Möller. Mr. Kelsey's program was made up of the following selections: Concerto in G minor, Camidge; Fantasie and Fugue in C minor, "O Man, Thy Grievous Sin Bemoan" and "O Lamb of God, Most Stainless," Bach; Second Sonata, first movement, Hindemith; "Kyrie Eleison," "Ave Maria" and "Lauda Sion," from "Cathedral Windows," Karg-Elert; Minuet, DeLamarter; Allegro, First Symphony, Maquaire.

The recital was preceded by a dinner and a short business meeting conducted by the dean, Mrs. Gladys W. Walker.

ROBERT M. WEBER,  
Publicity Chairman.

### *Stanley Williams Speaks.*

The monthly meeting of the Los Angeles Chapter was held at Trinity Episcopal Church in Los Angeles Feb. 7. Dinner arrangements were in charge of Miss Helen Macey. After dinner Stanley Williams, Pacific coast representative of the Aeolian-Skinner Company and long-time member of the Guild, gave an interesting and instructive talk, recounting highlights in his career as an organ builder and designer from his early days as an apprentice to Robert Hope-Jones up to the present time. His talk, freely interspersed with anecdotes, was received enthusiastically by his audience. The happy combination of expert technical knowledge with remarkable ability as a raconteur, as exhibited by the speaker, made the meeting an outstanding success.

WILLIAM G. BLANCHARD, Dean.

### *Central California Chapter.*

The Central California Chapter met Feb. 22 at St. Peter's Lutheran Church, Lodi. The principal part of the program was devoted to a demonstration and discussion of what constitutes good organ music for the church service, with emphasis on the prelude. Three members played preludes selected to set the scene for the singing of three assigned hymns, in which the chapter joined.

George Brandon, interim organist of the Stockton Unitarian Church; E. C. Brommer, organist of the host church, and Allan Bacon, head of the organ department of the College of the Pacific, played the preludes.

In an informal discussion the members raised questions such as: "Is it ever desirable to make cuts in long preludes?", "Is a scherzo type piece ever suitable for service use?", "What about inappropriate titles?"

GEORGE BRANDON, Publicity Chairman.

### *Redwood Empire Chapter.*

The Church of the Incarnation, Episcopal, at Santa Rosa, Cal., was the scene of the annual Guild service of the Redwood Empire Chapter March 13. The rector, the Rev. Arthur W. Farlander, spoke in explanation of the Guild principles and the choir, under the direction of Chester Beck, sang two anthems—"How Beautiful upon the Mountains," Harker, and "Open Our Eyes," Macfarlane. Gordon Dixon, A.A.G.O., dean of the chapter, played as preludes the Prelude on a Gregorian Tone, Candlyn, and "Requiescat in Pace," Sowerby, and the offertory was "Canzone Solenne," Karg-Elert. The postlude was the "Water Music" Suite by Handel.

At the conclusion of the service members and friends of the Guild adjourned to the parish hall for tea.

CLAIRE COLTRIN, Publicity Chairman.

### *San Diego Chapter.*

On March 1 Mrs. Marguerite Nobles, Mrs. Olive Requa, Mrs. Charlotte Dewse, Miss Edith Gottfrid, Dr. Fred Andrews and Charles Shatto, members of the San Diego Chapter, presented their pupils in a student recital at the First Baptist Church. One of the outstanding features of the recital was the fine playing of two young girls 11 and 12 years old.

The March meeting was held March 7 at the Bethesda Lutheran Church. Miss Edith Gottfrid, organist of the church, was hostess. A business meeting was followed by an organ program played in

an artistic manner by Miss Gottfrid. E. Johnson, tenor, added to the evening's enjoyment with solos. Refreshments were served by the hostess.

IRENE MITCHELL GRAHAM.

### *Baldwin Played in Long Beach.*

The Long Beach, Cal., Chapter met March 1 at Unity Chapel. Organ selections were played on the Baldwin electronic organ by Emerson Cox, Carolyn Koch, Raymond Parmelee and Howard Moore.

A joint meeting of the Los Angeles-Pasadena-Long Beach Chapters was held on March 14 at the Westminster Presbyterian Church in Pasadena. Our sub-dean, Raymond Parmelee, appeared on the program, playing a Chaconne by Couperin, "Puer Natus in Bethlehem," Buxtehude, and Prelude and Fugue in E minor, Bach.

VIRGINIA LOVELOCK DAVISON, Reporter.

### *Robert Baker Minnesota Recitalist.*

A large audience greeted Dr. Robert Baker Feb. 17 at the Northrop Memorial Auditorium of the University of Minnesota to hear a program of organ music memorable for both its content and performance under the auspices of the University of Minnesota and the Minnesota Chapter of the A.G.O.

Opening with the Adagio and Finale from the G major Concerto by Handel, played with full appreciation of its classic beauty, the program continued with the Adagio from the D minor Concerto by Vivaldi-Bach, freely adapted for the modern organ. Even Rinck, revered for his organ method, was given a hearing in a sprightly little "Rondo for the Flute Stop." This group closed with the Fantasia in F minor by Mozart. Although written for a mechanical organ, it is considered, for its grandeur of conception, one of his greatest works. The second group consisted of works by contemporary writers—a Toccata in A minor by Bohnhorst, which proved that Americans can write worthy music for the organ; "The Nativity," by Langlais, a lovely bit of tone painting; a Pastoral Dance by Milford, a fine example of English writing; and "Litanies" by Alain, a talented composer who lost his life in the world war.

The dramatic style of Liszt's Fantasia and Fugue on "B-A-C-H" was faithfully portrayed by the artist. The opening statement of the theme was dramatically announced on the full pedal (and what a full pedal this great organ has!). How consistently and with what variety Liszt handled the theme and the demands for variety of color and dynamic growth were fully met by the organ and organist, whose thrilling performance brought a rousing response from the audience.

The surprise of the program was the reserving of Bach for the closing group. The Toccata in C major, brilliantly played, was followed by two chorale preludes—"Rejoice, Good Christian Men" and "I Call to Thee, Lord Jesus Christ." The stunning performance of the great Fugue in D major "brought the house down."

Dr. Baker responded with three encores—"The Primitive Organ," by Yon; "Tui es Petrus," Mulet, and the Andante from the Tenth Concerto, Handel, arranged by Gullmant.

JOHN J. BECK, A.A.G.O.

### *Lecture Before Berkshire Chapter.*

The Berkshire Chapter met March 14 at the First Methodist Church in Pittsfield. Professor Leon Faison of the arts department of Williams College was the guest speaker. With illustrating slides he spoke on the parallel qualities and development of successive periods of music with all art—architecture, sculpture and painting.

Mrs. Prentice Bradley of Lenox was presented as organist and director of the First Baptist Church of Pittsfield, succeeding Rachel Quant.

Future plans include a two-day course in June with Harold Gleason and Catharine Crozier and the second annual choir festival in October.

MARGARET READE MARTIN, Registrar.

### *Memphis, Tenn., Chapter.*

The Memphis, Tenn., Chapter held its monthly meeting in Ripley, Tenn., March 7. Mrs. C. L. Bowden and Miss Doris Daniels were hostesses to a large number of members and friends. At the business session presided over by Robert E. Griffin, the dean, plans were announced for the tri-state convention to be held in Memphis May 14, 15 and 16. Adolph Steuterman, F.A.G.O., a member of the national council and regional chairman, announced the contest open to organists under 25 years of age. The preliminary tryout of the Memphis Chapter will be held May 2 at Calvary Episcopal Church. Later the Guild and friends were guests at a reception in the home of Miss Doris Daniels, assisted by Mrs. C. L. Bowden.

SALINA KELLOGG ACREE,

Corresponding Secretary.

## News of the A.G.O.—Continued

### Hears Music for Organ and Orchestra.

The North Carolina Chapter met March 6 at the Duke University Chapel to hear music for organ and orchestra presented by Mildred L. Hendrix, university organist, and the Duke Chamber Orchestra, Allan Hadley Bone conductor. The program opened with the first movement of the Sonata for Seven Brass Instruments by William Klenz, a 'cellist and member of the faculty in the department of aesthetics, art and music of Duke University. Ceremonial music for organ and trumpets by Henry Purcell (Voluntary in C major, Trumpet Voluntary and Trumpet Tune and Bell Symphony) followed this, with Norman Nelson and Ted Ziolkowski playing the trumpets. The remainder of the program consisted of music for organ and string orchestra, the Concerto by Corelli-Malipiero, five sonatas (Kochel 245, 241, 328, 244, 144) by Mozart and the Concerto No. 13 in F major ("The Cuckoo and the Nightingale") by Handel.

March 22 the chapter met at the home of John Farmer Cole, organist and choir director of the White Memorial Presbyterian Church, to hear some of his organ records and to enjoy a social hour.

CATHERINE RITCHIE MILLER, Dean.

### Plainsong Program in New Orleans.

Members of the New Orleans Chapter were guests at Notre Dame Seminary March 14, when a program of plainsong was presented by the Schola Cantorum of the seminary. A complete mass was sung, as well as two examples of early polyphonic music by Asola and Vittoria. Father Robert Stahl, director of the chorus, gave a running commentary on plainchant.

Members of the chapter are pleased over the honor that came recently to our chaplain. The Rt. Rev. Girault M. Jones was consecrated seventh Bishop of Louisiana in ceremonies at Christ Church Cathedral March 9.

W. DONALD GEORGE, Reporter.

### Guild Service in Atlanta.

A Guild service sponsored annually by the Georgia Chapter was held in All Saints' Episcopal Church, Atlanta, Feb. 22, with the choirs from the North Avenue Presbyterian Church and All Saints' participating.

The Rev. Matthew M. Warren, rector, preached the sermon. The prelude "Rejoice, Ye Pure in Heart," by Sowerby, was played by Emille Spivey, A.A.G.O., of the North Avenue Church.

Joseph Ragan, F.A.G.O., of All Saints' presided at the console for the service.

The introit anthem, "Cantic of the Sun," was sung with fauxbourdon by Martin Shaw. The "Gloria Patri" after the Psalter was from a setting of the "Benedictus Dominus" composed by Seth Bingham for All Saints' choir. The Magnificat in D and Nunc Dimittis by Sowerby were the canticles. An additional anthem, "Expectans Expectavi," by Charles Wood, was sung during the office. Offertory anthems included "Darest Thou Now, O Soul?" by D. McK. Williams, and "In Him We Live," by H. Leroy Baumgartner, the latter having been awarded the American Guild of Organists prize in 1924. Miss Elizabeth Blair played "EIN feste Burg," Bach, as the postlude to a beautiful and inspiring service.

DIXIE STEVENS, Registrar.

### Events in Baton Rouge, La.

The Louisiana Chapter presented Claire Coci at the University Theater in Baton Rouge Feb. 7. Miss Coci presented a long and difficult program in an inspiring and dramatic manner. Included were the Bach Passacaglia and group of Dupré numbers.

On Feb. 28 the regular business meeting was held at the Episcopal Student Center, Mrs. George Jones and Miss Louise Utterbach acting as hostesses. Miss Utterbach spoke on "Chorale Prelude Repertoire for the Organ." To illustrate the paper Mrs. George Jones played "Nun komm, der Helden Heiland," Bach, and Frank Crawford Page, F.A.G.O., played "Erbarm Dich mein, O Herr Gott" and "Von Gott will ich nicht lassen," Bach.

The chapter held a Bach festival at the First Presbyterian Church in Baton Rouge March 20. The program was: Prelude in G major and Fugue in G major (L. D. Burkett, Jr.); Recitative and Aria, "Be Still, Be Still," from "Passion according to St. Matthew" (Dallas Draper, tenor; Lecl Gibson at the organ); Trio-Sonata No. 2, in C minor, first movement (Louise Utterbach); Chorale Preludes, "Rejoice, Christians" and "Jesu, Priceless Treasure," and Little Fugue in G minor (Elizabeth Themas Pierce, A.A.G.O.); Cantata No. 4, "Christ Lay in the Bonds of Death," Sinfonia and Opening Chorus (L.S.U. A Cappella Choir; Dallas Draper conductor; Lecl Gibson at the organ); Passa-

caglia and Fugue in C minor (Kilien Lester Jones).

MRS. FRANK COLLINS, Secretary.

### Hammond Show in Hagerstown.

Members and friends of the Cumberland Valley Chapter were dinner guests of John E. Shockey of the Shockey Furniture Company, Hagerstown, Md., at the Hotel Alexander in Hagerstown Feb. 26. The occasion was a demonstration of the Hammond electronic organ, with Judson Rand of New York City as the guest soloist. Mr. Servais, Eastern sales superintendent for the Hammond, was present and explained certain characteristics of the organ and also mentioned changes to take place which would more nearly meet the requirements of the Guild.

At the conclusion of the remarks by Mr. Servais Mr. Rand played an interesting program from the works of Bach, Widor, Brahms and Franck.

CARL J. FARNSWORTH, Secretary.

### Rhode Island Recitals.

The Rhode Island Chapter, in cooperation with the department of music of Brown University, presented an interesting program of organ and piano music, played by William Dineen and Francis Madeira in alumnae hall at Pembroke College Feb. 23. Both Mr. Dineen and Mr. Madeira are members of the music faculty of Brown University. Their fine program drew a capacity audience. Among the numbers on the program were Variations on Two Themes and Sinfonia, Dupré; "Sheep May Safely Graze," Bach; the Fantasie for a Musical Clock and "Romance" from Concerto for piano and orchestra, Mozart, and two groups of organ solos by Messrs. Dineen and Madeira.

The sixty-first recital by the Rhode Island Chapter was presented by William Pickett, 20-year-old organist, at Calvary Baptist Church in Providence March 7. Mr. Pickett is organist and director of music at the Mathewson Street Church in Providence and a senior at the New England Conservatory of Music, where he is majoring in organ with Dr. Carl McKinley. In Providence Mr. Pickett studied with Frank E. Streeter. His program was as follows: "Grande Piece Symphonique," Franck; Three Hymn-tune Fantasies, McKinley; Canon in B minor, Schumann; Three "Vesper du Commun," Dupré; Prelude and Fugue in A minor, Bach.

BESSIE W. JOHNS, Registrar.

### Metropolitan New Jersey Chapter.

The Metropolitan New Jersey Chapter went to Forest Hill Presbyterian Church Feb. 15 for the monthly meeting. Mary Elizabeth Jenkins was hostess to 139 members and friends of the Guild, including her choir. Dinner was served in the parish hall. The Rev. Frederick F. Jenkins presided at a musical service given by Mrs. Jenkins and her fifty-voice motet choir. The following program was beautifully presented: Shaw, "Praise God in His Holiness"; Mueller, "A Mighty Fortress Is Our God"; Noble, "We Love the Place, O God"; Novello, "Like as the Hart"; Zingarelli, "Go Not Far from Me, O God"; Noble, "Grieve Not the Holy Spirit"; Baker, "O Lord God, unto Whom Vengeance Belongeth"; Thomson, "My Shepherd Will Supply My Need"; Burke, "St. Patrick's Prayer"; Bitgood, "Give Me a Faith"; Dickinson, "I Greet Thee, My Redeemer"; Lutkin, "The Lord Bless You and Keep You." Mrs. Jenkins played the following organ numbers: Edmundson, "Begin, My Tongue"; Whitlock, "Sortie" ("Psalm 68").

At the meeting following Nat Svanholm sang a composition, "Advent Candlelighting," written by him for solo and SATB. Mr. Svanholm has dedicated this lovely number to the chapter. The song is the setting of a poem by Dr. Lawson, president of Upsala College. Mr. Svanholm is a teacher of Swedish at Upsala.

HELEN H. TYSON, Registrar.

### Central Florida.

The Central Florida Chapter met March 15 in Orlando at the Broadway Methodist Church. Mrs. Paul Penrod, the dean, presided over a business session.

The April meeting, an annual affair, will be held in Clermont. Hosts for dinner will be Mr. and Mrs. Ira N. Burts, Miss Agnes Johnson and Mrs. C. J. Ingalls of Groveland, Fla.

The program was in the form of a "Choral." Each organist explained parts of an anthem she played. Members were her choir.

MRS. R. H. WALTHOUR, Secretary-Treasurer.

### Oklahoma Chapter.

The Oklahoma Chapter met March 1 for dinner and a program at St. Paul's Methodist Church in Tulsa. With Dean Marie M. Hine presiding important business was brought before the chapter. Announcement was made of the regional convention in Houston, Tex., April 25 to 28. The two Oklahoma chapters are to be represented by Jeanne Gentry Waits, organ instructor at the University of Tulsa.

A feature of the program consisted of

the reading of a story "The Little Church around the Corner," compiled from various sources by Mr. Weaver and read by Fannibelle Perrill. "The Little Church" in New York City celebrated its 100th anniversary last October. As further entertainment of the evening recordings were made of hymns sung by the chapter, led by George Oscar Bowen, with Mrs. Bowen at the piano.

During the Lenten season Dean Hine, organist and director of music of Trinity Episcopal Church, is giving a series of weekly recitals.

JOHN KNOWLES WEAVER, Sub-dean.

THE WESTMINSTER PRESS, which publishes "Anthems for the Junior Choir" and "Anthems for the Mixed Choir," is planning another junior choir book and would be glad to receive manuscripts of unison or two-part anthems with accompaniment. Texts free of copyright are preferred. The publisher will purchase and copyright any anthems that are accepted. Manuscripts should be addressed to W. Lawrence Curry, Sac.Mus.D., 1105 Witherspoon Building, Philadelphia 7, Pa.

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*A Monthly News-Magazine Devoted to the Organ and to Organists.**Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.**S. E. GRUENSTEIN, Editor and Publisher**Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 3149.**Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.**Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.*

CHICAGO, APRIL 1, 1949

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**Court Enjoins "Knocking"**

How far may an organ salesman—pipe or electronic—go with impunity in "knocking" his competitors? This has been a subject for discussion these many moons whenever organ builders have met to discuss their trade problems. Some of the fantastic stories that were told to prospective purchasers some years ago by artists along a certain line now seldom are heard, probably because that type of salesman is nearly extinct and has had to yield to more astute successors, who found that the best method was to boost your own product and keep silence on the other fellow's, or accord him some praise, faint though it might be.

But in this new era the electronic organ has entered the field, with its own ideas and a different personnel. And so it seems that the electronic people, who started out by imitating the instruments of the organ builders, in some instances are imitating the evil ways of one-time representatives of some of those builders. Since imitation is the sincerest flattery there should be no hard feelings. As the upshot of the matter the issue has at last gone into court, with the alleged "knockers" losing the first round of the fight.

Since everyone in the business of buying or selling organs must be interested in all this, let us tell about it in as few words as possible.

A Grand Rapids, Mich., musical instrument dealer installed an electronic organ in a church and after a demonstration the organ committee and the ladies' aid society of the church, which later was to pay for the instrument, recommended its purchase. There remained only the approval of the congregation. Before the congregation met to act on the purchase a competitor, it is set forth, attempting to sell another make of organ, appeared on the scene and made such statements regarding the organ already installed and its maker that the ratification of the purchase by the congregation was deferred. Eventually the church bought an electronic organ, but it was not the make installed, nor was it the make represented by the dealer who upset the sale. The dealer who installed the first organ brought a damage suit against the dealer who "knocked" his instrument, and who also failed to make a sale, and a Circuit Court judge in Grand Rapids awarded the plaintiff as damages the full amount of profit he would have made on the sale, plus costs, and issued an injunction forbidding the repetition of the statements which were the subject of the complaint.

Circuit Judge William B. Brown wrote

a decision covering the details of the case. The evidence showed, he writes, that among the false statements damaging to the plaintiff were allegations that his plant was shut down, that the company had ceased making electronic organs and that because of the general dissatisfaction with the plaintiff's instruments among purchasers he did not intend to resume their manufacture. Reflections on the financial stability of the plaintiff also were made. Summarizing the issues in the case the court says: "The plaintiff is not compelled by law to sit idly by and permit the destruction of his business by unfair trade practices, when the implements are at hand for him to protect himself."

If exaggerations, misrepresentations, innuendos and the like ever proved profitable in the long run in selling organs—or anything else—the best business experts are not aware of the fact. In the automobile trade this type of selling long ago was discarded, as it has been in all ethical merchandising. It is unfortunate that there should need to be resort to the courts to put a stop to it.

**Eighty-five Years of Service**

Eighty-five years of devoted service to the musical profession, and especially to organ and church music, will be rounded out this month by J. Fischer & Bro. of New York. Everyone in the organ world will congratulate this enterprising publishing house on its birthday. A number of composers whose work was first brought to public attention through this firm's activities will be among those to extend warm congratulations, for they realize what an essential service is rendered by a progressive publisher.

Probably few understand the risks assumed and the business acumen required to produce the work of composers, some of whom are virtually unknown to the musical public when they first submit manuscripts which eventually bring them fame.

We are especially pleased to note that the firm of Fischer was founded by a church organist and that it has grown and prospered steadily for eighty-five years with the direct descendants of the founder at the helm. This is something of which to be proud in these days of many business changes and in an age in which the average life of a business is much less than the average span of life of a human being.

**Undaunted by Ice Storm**

Ice storms and deep snow, which halted transcontinental trains for weeks in the West and paralyzed all normal activities, evidently are not enough to stop an organ recital. THE DIAPASON has had occasion from time to time to mention acts of bravery and of resourcefulness on the part of organists, who have paraphrased the slogan "the mails must go through" to read "the church service must be played." Some have proved stoicism in the face of illness, such as when a woman organist recently played with a broken arm. That some church members cannot easily be thwarted by the elements is indicated by an incident just reported from Kansas.

W. Arnold Lynch of the faculty of Southwestern College in Winfield, who is dean of the Kansas Chapter, A.G.O., relates an experience when he went to Bucklin, Kan., Feb. 20 to give a dedicatory recital on a Baldwin electronic organ in the Methodist Church of the town. Bucklin draws its electric current from Dodge City, twenty-seven miles away. The night preceding the dedication a sleet storm descended upon the surrounding country and an hour before the morning service, at which Mr. Lynch was also to play, the ice-covered wires which supplied the current fell.

While the puzzled minister tried to think of a way out of the dilemma a church member walked in with the offer of a home generator. After some conferring it was decided that four men of the church would go to this man's house and bring in the generator. It was driven

by a gasoline engine. It wasn't long before they had the generator at the church, parked in a truck. The truck was driven up close to the minister's garage, the gasoline motor on the generator was started, and a long electric line was hooked up from the generator to the electric lines in the church. So within a short time it was possible to play the organ. And for the morning service the home generator made sufficient current to operate the organ, light the cross over the pulpit and supply lights in the body of the church.

About 10:30 the minister suggested that Mr. Lynch play a few pieces on the Maas amplified chimes, so that the townspeople would know the church had electric current and the service would go on as usual.

And so the elements met defeat.

**Latest Style (Spring of 1924)**

*[A quarter of a century ago one of the late developments in the field of the theater organ, which flourished in that day, was the idea that to "operate" the organ with two consoles and two organists would stimulate the interest of "movie" patrons. The following editorial, published twenty-five years ago, in the issue of April 1, 1924, is reproduced as of interest to the present generation.]*

If you wish to be up to the minute you simply must have two consoles. This is the latest style dictate as to theater organs, and we might as well say it for the benefit of our readers as try to conceal it. Two consoles for a well-appointed organ are getting to be as necessary as two bathrooms in a completely modern house. Let all one-horse—beg your pardon; we mean one-console—organs take note. There is no "Colossus" of organs any more that has fewer than two complete consoles, and we expect soon to see three, because some enterprising people will not be outdone. Also, theater managers will please note that while we are very gullible by nature, we shall refuse henceforth to believe any press agent, no matter how nice a fellow he is, when he says the organ in his theater cost nearly a million—75 per cent veracity discount—unless it has more than one console.

And why should not every theater instrument have two operating centers? Just think of the advantages! In the first place, should one organist faint, the other is still in good working order. Noah took two of each kind of creature on board his famous ark, and if there should be two of every kind of animal then, why not now? \* \* \*

Then look at the benefit from the selfish standpoint to our clientele! Two consoles require two organists, and that is bound to help the profession. (Incidentally it will increase our circulation.) The organ builders will reap a harvest unless a shortage of console makers develops. How could we be against anything so humanitarian, so beneficial? The public of course approves it. Just look at the crowds which two consoles will draw, as against one! \* \* \*

Blessings on the man who brought it about that two consoles should grow where before there was but one. On the day this issue reaches the majority of our readers we are solemnly observing All Fools' Day. Let us dedicate it to the promotion of the principle of multiplicity of consoles. If necessary let us cut out those needless pipes which are not seen and about which the public knows so little and add consoles in their places.

**RICHARD ELLSASSER ENDS TOUR ACROSS CONTINENT**

Richard Ellsasser made the first of three 1949 transcontinental tours in January and February, playing in Salt Lake City, Brookings and Vermillion, S. D., Beloit, Wis., Dubuque, Iowa, Muncie, Ind., Detroit, Windsor, Ont., Syracuse, Elmira and Oneonta, N. Y., Methuen and Newtonville, Mass., Westerly, R. I., Toronto, Ont., Hamilton, Ont., Poughkeepsie, N. Y., Tuskegee, Ala., Granville, Ohio, Des Moines, Sioux City and Merrill, Iowa. Mr. Ellsasser made his eighth annual appearance in Syracuse.

Early in January United Air Lines awarded a bronze plaque to Mr. Ellsasser to mark his having flown over 100,000 miles on commercial airliners. Most of this mileage has been flown on recital tours in this and other countries.

**Looking Back Into the Past**

*Thirty-five years ago the following news was recorded in the issue of April 1, 1914—*

The University of Illinois ordered a four-manual of seventy-four speaking stops, to be built by the South Haven, Mich., factory of Casavant Freres. The specification was presented.

The scheme of stops of the large Austin organ for the Panama-Pacific Exposition at San Francisco was published. This instrument now stands in the San Francisco municipal auditorium.

At a meeting of the council of the A.G.O. J. Warren Andrews was nominated for warden, S. Lewis Elmer for sub-warden and Harold V. Milligan for general secretary.

Edwin H. Lemare played the opening recital March 26 on a four-manual Casavant organ in the First Congregational Church of Oak Park, Ill. The church and the organ later were destroyed by fire.

*Twenty-five years ago the following news was recorded in the issue of April 1, 1924—*

The new four-manual Skinner organ in Old Trinity Church, New York City, was dedicated March 10. The choir of Trinity Church, directed by Channing Lefebvre, and that of the Cathedral of St. John the Divine, directed by Miles Farrow, sang. Recitals the following week were played by Ernest Mitchell, T. Teritus Noble, David McK. Williams and Lynnwood Farnam.

A large Austin four-manual was opened in the Lewis and Clark High School, Spokane, Wash. Judson Waldo Mather gave three recitals on the new instrument.

Albert F. McCarrell, for nearly thirty-five years organist of the Second Presbyterian Church in Chicago, died March 10.

The large four-manual organ built by Casavant for Orchestra Hall in Detroit was dedicated March 17 with Marcel Dupré at the console.

Sir Frederick Bridge, noted English organist, died in London at the age of 79 years.

The W. H. Reisner Manufacturing Company took possession of its new and modern plant in Hagerstown, Md.

*Ten years ago the following news was recorded in the issue of April 1, 1939—*

Percy Shaul Hallett, F.A.G.O., A.R.C.O., for thirty-three years organist and choir-master of All Saints' Episcopal Church, Pasadena, Cal., and one of the most respected and prominent musicians of southern California, died at his home in Pasadena March 6.

William E. Pilcher, president of Henry Pilcher's Sons, Inc., of Louisville, Ky., and dean of American organ builders, a "choir boy" at St. Mark's Episcopal Church, was summoned to a special choir rehearsal at the parish-house Jan. 27. After the members had assembled the rehearsal turned out to be a gathering to celebrate the eightieth anniversary of his birth and to honor Mr. Pilcher for his unusual career as a choir boy, extending over a period of seventy years.

**SECOND FESTIVAL IN MAY BY BETHLEHEM BACH CHOIR**

Announcement of a second festival to be given by the Bach Choir of Bethlehem, Pa., May 27 and 28, is made by Dr. W. L. Estes, Jr., president of the choir. Breaking the choir's time-honored custom of presenting one annual festival at the Packer Memorial Church on the Lehigh University campus, Dr. Estes explained that the singing of "The Passion according to St. Matthew" and the traditional Mass in B minor, May 20 and 21, had resulted in a demand from guarantors for virtually all tickets available for the regular festival.

"In consideration of the fiftieth anniversary of the Bach Choir of Bethlehem, which is being observed this year," Dr. Estes said, "we are offering a second festival so that the public may not be denied attendance. If by April 1 the response has not proved adequate, however, it will be necessary to withdraw the additional performance."

The Bach Choir of Bethlehem, with more than 200 voices, under the direction of Dr. Ifor Jones, plans to present identical festivals on the succeeding dates, with soloists, orchestra and program the same. E. Power Biggs will be at the organ.

**Recitals by Noted  
Men at the American  
Cathedral in Paris**

Americans in Paris, as well as native Parisians, are enjoying a treat at the American Pro-Cathedral Church of the Holy Trinity, where a Lenten recital series has been arranged by Charles Doddsley Walker, cathedral organist and choirmaster. On the list of recitists are André Marchal, Jean Langlais, Marcel Dupré, Olivier Messiaen and Maurice Duruflé.

The series of Friday evening recitals began March 4 with a program by Mr. Walker, after which came the recitals of the five great French organists. The programs contain a wide variety of French music of all periods. Especially well represented was the contemporary school of French organ composition, as each organist-composer had been asked to include some of his own compositions. Improvisations, for which the themes were provided by Mlle. Nadia Boulanger, concluded the recitals of Marchal, Langlais and Dupré.

Concluding the series will be a Good Friday choral concert by the cathedral choir singing Brahms' "Requiem" under Mr. Walker's direction, with Janet Hayes, soprano; Joseph Luts, bass, and Marthe Bracquemond, organist. Both soloists for the performance, which will be in English, are young Americans in Paris for vocal study. Miss Hayes, who is from Evanston, Ill., is a former member of the faculty of the New England Conservatory in Boston and of Boris Goldovsky's New England Opera Theater. Mr. Luts, a New Yorker, has been active in church work and opera in the New York and Philadelphia areas.

The privilege of hearing the performances was considerably enhanced by the fact that the church is heated and the organ kept tuned—both of which conditions are found infrequently in Paris.

The cathedral organ, one of the finest in France, was constructed originally as a three-manual tracker action instrument by Cavaillé-Coll in 1887. In 1922 it was enlarged and modernized somewhat and

in 1930 it was completely rebuilt, further enlarged and equipped with electro-pneumatic action and an up-to-date four-manual console of the American type. Charles Doddsley Walker has been organist and choirmaster at the American Pro-Cathedral since September, 1948.

**GEORGE WILLIAM VOLKEL  
BACK FROM TOUR IN SOUTH**

Besides his regular teaching in the School of Sacred Music of Union Theological Seminary, New York, and his work as organist and choirmaster of All Angels' Church, Dr. George William Volkel found time for a short recital tour Jan. 27 to Feb. 2, which took him to Florida, where he played in the First Methodist Church of St. Petersburg under the auspices of the local chapter of the American Guild of Organists, followed by two appearances in Winter Park, playing in Knowles Chapel, Rollins College, and in All Saints' Episcopal Church, under the sponsorship of the Central Florida Chapter. In all three places he has been asked to return next season.

Dr. Volkel returned to Winter Park for the week of March 1 to be guest organist for the annual Bach festival, of which Dr. Christopher O. Honaas is director. March 14 he was back at All Angels' to give the second in a series of three recitals. On April 3 he will conduct the performance of Rossini's "Stabat Mater" and on the 10th the shortened version of Bach's "St. Matthew Passion" with distinguished soloists. May 8 he will conclude the season's series of special services with Haydn's "The Creation." The final organ recital is scheduled for Monday evening, May 9.

A MODEL W-3 ALLEN electronic organ was installed last month in Immanuel Lutheran Church, Albany, Ore. This is the second installation in the same area, the first being at the Faith-Waldron School of Music in Portland, on which weekly recitals have been played by Mildred Waldron, head of the organ department of the school and organist and music director at the First Unitarian Church in Portland. Miss Waldron played the dedicatory recital at Immanuel Church before two separate audiences, one in the afternoon and the other in the evening.

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### Kitchener Center.

The February meeting of the Kitchener Center was held at Emmanuel Evangelical Church, Waterloo, Ont., Feb. 28. Eugene Fahrenbach, vice-president, was the chairman and introduced the guest speaker, Max Putnam, a student at Knox College, Toronto, who gave a very interesting talk on the relationship of the minister to the choir and the organist. Several selections were sung by Mr. Putnam, accompanied by Louise Germann. Refreshments were served by Dorothy Petersen, social convenor.

AGNES FISCHER, DIAPASON Secretary.

### Oshawa and District Center.

Sir Ernest MacMillan will honor Oshawa with a recital at the Simcoe Street Church May 16 in support of the B.O.R.F.

This center took advantage of the visit of a distinguished musician, G. H. Heath-Gracie, F.R.C.O., organist and master of the choir of Derby Cathedral, England, musical adviser to the Derbyshire Education Authority and leading exponent of choir training with reference to boys, by arranging through Elizabeth R. Weller, choirmaster of Whitby Parish Church, an area rehearsal for boy choristers, conducted by Mr. Heath-Gracie at St. George's, Oshawa, with the cooperation of the rector and choirmaster. Tone production, pronunciation and parish psalter pointing were dealt with. Members met this notable visitor at dinner and, following the rehearsal, enjoyed an informal discussion over coffee in Miss Weller's studio at Ontario Ladies' College.

A topic of special interest was the Derby Cathedral organ, a 130-stop, four-manual Compton with luminous stops and containing pipes from four centuries, including a wooden flute dating about 1680. This is the last large organ completed in England before World War II.

Choristers and choirmasters of Whitby Parish Church and Holy Trinity, C. A. Walker, attended the one-day choir school at Grace Church, Toronto, conducted by Mr. Heath-Gracie in the interest of the Royal School of Church Music aims and ideals. ELIZABETH R. WELLER, Secretary.

### Toronto Center.

Four of the younger members of the College presented an unusual program consisting of the following works March 14 at Timothy Eaton Memorial Church: "Sonata Eroica," Jongen (played by Clifford McAree); Toccata in E minor, Pachelbel; Variations on the Song of the Caballero, de Cabezon, and Chorale and Fugue, Honegger (played by George Black); Scherzetto, Vierne, and Introduction and Fugue from "The Ninety-fourth Psalm," Reubke (played by Christine MacLean); Canzona, Karg-Elert, and Variations on a Noel, Dupré (played by Douglas Elliott). The playing was marked by fine technique, phrasing, registration and interpretation.

A reception was held afterward in the church parlors and members and friends had the opportunity of meeting and congratulating the players. H. G. LANGLOIS.

### St. Catharines Center.

The March meeting of the St. Catharines Center was held in the St. Paul Street United Church Sunday evening, March 6. Three of our woman members gave a recital, using good taste in choice of registrations. Mrs. John A. Joyce, Merriton, and Mrs. R. Douglas Hunter and Mrs. Theodore W. Schwenker (our president) of St. Catharines truly deserved all the complimentary things said of their performances. Mrs. Joyce played a chorale prelude by Bach, No. 5 from "Five Fancies," Ponsonby, and the third of Three Liturgical Preludes, Oldroyd. Mrs. Hunter played Boellmann's Gothic Suite and Hollins' Concert Overture in C major. Mrs. Schwenker completed the program with "A Song of Sunshine," Hollins; Processional, Franck; "Hymn of the Nuns," Lefebure-Wely, and Postlude on "Ite Missa Est," Guilmant.

At the general meeting which followed in the church parlors it was reported by Mrs. Hunter, the president of the British Organ Restoration Fund committee, that the sum of \$434.31 was raised for this

fund at a recent concert by the Leslie Bell Singers. It was announced that the next meeting would be a recital by George Hannahson on the renovated organ at Knox Church.

BERNARD A. MUNN, Secretary-Treasurer.

### Brantford Center.

Miss Phyllis Buck was hostess to the Brantford Center Saturday evening, March 12. A large number of organists and friends heard an interesting lecture on a phase of "English Church Music" by Edward Elliott, organist of Grace Anglican Church. Because of the vastness of this subject Mr. Elliott chose the music and composers represented in the coronation ceremony of King George VI and it was the pleasure of the group to hear the fine recordings of this memorable occasion.

Mrs. Cyril Baker was presented with a gift as a token of appreciation for faithful services rendered the organization as secretary, together with best wishes for her future as she leaves to join her husband in Arabia. A social hour followed.

ELEANOR MUIR, Secretary.

### Galt Center.

Members of the Galt Center were entertained Saturday evening, Feb. 26, in Wesley United Church by A. F. Murray Timms, organist of the church, with a performance of short voluntaries suitable for preludes in the church services. Mr. Timms' presentation was not only educational in technique and registration but highly enjoyable because of the descriptive notes, historical and personal, with which he illustrated his performance. His program included compositions by both old and modern composers.

This was the second of the series of educational programs sponsored by this center. Frank Haisell and James Hopkirk, A.C.C.O., are preparing our next program.

The business session, which followed the recital, was held at the home of Mr. and Mrs. Timms, Charles R. Kilgour, Mus.B., chairman, presiding.

C. P. WALKER, Secretary.

### JOHN HARMS CHORUS GIVES BACH "ST. MATTHEW PASSION"

The John Harms Chorus of New York, which presented Bach's "St. Matthew Passion" at Town Hall last year, repeated the devotional score in the same setting March 14. Mr. Harms, who directs the chorus which bears his name, conducted. The chorus was augmented for the opening choral number, "Come, Ye Daughters," by two boy choirs—one from St. Paul's Church in Englewood, N. J., and the other from the Buckley School in New York. The soloists were Iona Harms, soprano; Ruth Brall, contralto; William McGrath, tenor; Leland Goodell, baritone, and Donald Wheatcraft, bass.

Instrumental support throughout the performance was provided by Walter Wild at the organ. Obbligatos in special sections were played by Louise Driggs, violin, and Lois Wann, oboe.

THE EVANGELICAL ORGANISTS' Guild of St. Louis presented a program of preludes and postludes Feb. 14 at Friedens Evangelical and Reformed Church. The object was to show what some of the members were using for their services. Arthur R. Gerecke of Redeemer Church played "Christe Redemptor," Matthews, and "Sortie Solennelle," Callaerts. Mary Elmer of St. Marcus' Church used the following selections: Andantino Expressivo, Ravanello, and Toccata, R. K. Biggs. To close the program Robert M. Webber of St. Luke's Church played the Pastorale of Cesar Franck and the D major Prelude of Bach.

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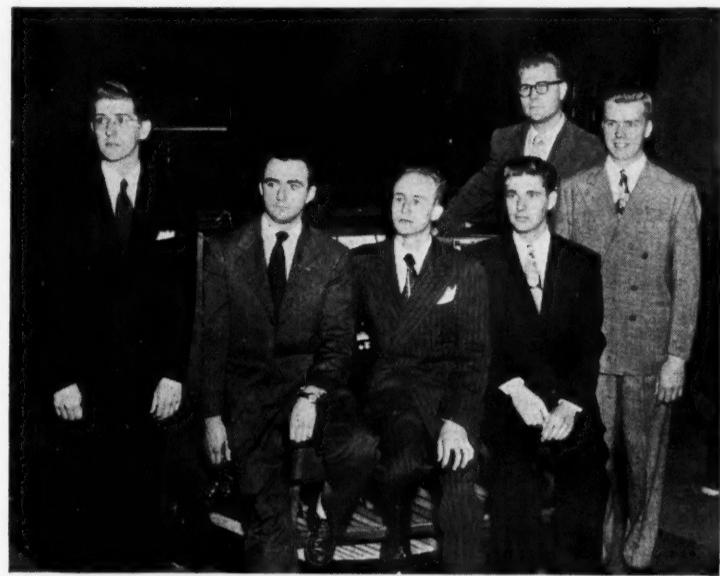
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### SIX YOUNG ORGANISTS TO PLAY BACH AND HINDEMITH WORKS



ALL OF THE BACH Trio-Sonatas and two Sonatas of Paul Hindemith will be played in two recitals at the University of Redlands, in California, in April. These works are to be interpreted by six students in organ under Professor Leslie P. Spelman. The recitals will take place April 4 and 7. The performers, who are shown in the picture, reading from left to

right, are: Robert Beird, a sophomore from Chicago; Max Miller, a junior from Fullerton, Cal.; Harold Chaney, a freshman from Palos Verdes, Cal.; Clarence Ledbetter, a sophomore from Bellflower, Cal.; Raymond Boese (standing back), a senior from Redlands, and Douglas Green, a senior from Los Angeles.

### Catholic Church Music

By ARTHUR C. BECKER

*Missa in D*, by Robert Hernried, for four mixed voices and organ, published by McLaughlin & Reilly Co., Boston, Mass.

It is seldom that a reviewer takes up his pen to write about a new work that elicits as much enthusiasm as the Mass in D by Hernried. Those of us engaged in the music of the Catholic Church are rather used to the type of masses published these days; masses which, I will admit, are written for the average parish choir with harmonic simplicity, restricted ranges and simple accompaniments, but which nevertheless lack the musical integrity so necessary for the liturgical service. This mass, however, is an epoch-making work. While not particularly difficult for a well-trained choir, nevertheless it abounds in all those characteristics which make for a true interpretation and reflection of the sacred text.

The Kyrie, with its plaintive antiphonal sections and its change of metre, reflects the words "Lord, Have Mercy on Us." The "Christe" with its polyphonic texture heightens the effect by pleading to the Son of God for mercy. The Gloria, likewise, containing the spirit and essence of the exultant song of the angels at the birth of Christ, "Glory to God in the Highest," and its contrasting section of the "Qui Tollis," given for solo voices, adds just that feeling of contemplation which is the anti-thesis of the opening phrases. The Credo is more homophony in form, as it should be. Its declaration of faith has a martial air without being blatant. The "Et Incarnatus Est," with its unaccompanied section for solo voice, continued by the choir, is an example of beautiful modal writing, especially with its ecstatic close at the words "Et Homo factus est." The Sanctus, although simple in design, has an exotic flavor created by the accompaniment chords of diatonic triads, which seem to give a feeling of atmospheric rarity which would naturally be associated with the chorus of the cherubim and seraphim before the All High. The Benedictus, with its continuo in the pedal, is somewhat reminiscent of Bach, but clothed in more modern dress. The "Agnus Dei" in the Aeolian mode breathes a prayer of peace and of resignation, ending in the key of A major.

The choir that attempts to sing this mass must possess the vocal technique and the appreciation of its merits to gain its full intent.

This mass is published also for concert performance.

*Missa pro Defunctis*, for TTBB, by Oswald Joos, arranged by Philip G. Kreckel; published by J. Fischer & Bro.

This Requiem mass will appeal to many organists and choirs who desire a mass for the dead not containing the difficulties of the Yon "Requiem." Neither does it contain the Italian flavor, or the difficulties of the aforementioned mass. Its parts are singable and it breathes a true spirit of a mass for the departed.

This "Requiem" and "Libera" was writ-

### ANNUAL CUMBERLAND BACH RECITAL BY JOHN S. GRIDLEY

John S. Gridley's interesting undertaking, begun ten years ago, by which he is presenting at the First Presbyterian Church in Cumberland, Md., all the organ compositions of Johann Sebastian Bach in a series of annual recitals, will be marked by the performance of 1949 on Thursday, May 5. The program promises to break all records in two respects—it will take three hours and the compositions to be played number fifty-four. Music-lovers of Cumberland and nearby towns look upon Mr. Gridley's series as events of the first rank in the season.

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Organist and Recitalist

First Methodist Church, Sacramento, Cal.

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## Organ Music Proper for Church Service and How to Select It

[The following paper was presented by Dr. Van Dusen, prominent Chicago teacher of organists, at the organ and choral session of the Music Teachers' National Association in Chicago Jan. 1.]

By FRANK W. VAN DUSEN, Mus.D.

In speaking on so broad a topic as the organ and its literature in the church, certain aspects of the instrument and particularly of the forms of its literature must be included, which, while not directly pertinent to this subject, have wielded a vast influence on the music used today in the services of churches. A paper written in America on this subject fifty years ago would be quite at variance with a paper on the same subject today; and a paper on the same subject written in continental Europe would present a picture quite different from that on the same subject in America. The organ and its literature in the services of the Palestrina era, of the Bach era, and of our present day are all at variance, though the present is definitely influenced by the other eras.

It does not take a great deal of research upon this subject to convince one that styles and tastes in church music and the type of church services vary with time and location, and with changes in musical and religious developments. This should convince the student of church music of the necessity for knowledge and understanding of the foundations on which church music is developed and the importance of the background on which to build. There would be less mixing indiscriminately of one service of music which has its origin in the ecclesiastical modes with music that is cast into an entirely different form; and the church musician with a knowledge of the origin and development of pure church music would not try to bring about a fusion of devoutly religious modal music, for instance, with cheap, sentimental secular melody. Only through a knowledge of the source and a comprehensive knowledge of what has gone into church music down to the present time will the young church musician acquire the understanding necessary to project to his congregation a purely religious musical service and to maintain the high standard consistent with his profession. To give to the student this understanding is the task set for the teachers in our colleges.

In spite of severe criticism of the music in general in our churches I am not pessimistic regarding the ultimate standard to be attained as long as we continue to send out in such large numbers well-schooled organists and directors. We as teachers are responsible to a great degree for the future music of the church.

We might better realize how rapidly we have progressed if we bear in mind that until 1700 there were no organs in our country and that as late as 1713 the old Brattle Street Congregational Church of Boston refused to accept an organ which had been willed to the church, on the ground of its being ungodly; and it was fifty years later before an organ was permitted in this church. The first organ in New England was placed in King's Chapel in Boston as late as 1713.

Coming closer to our time, let's take a glance over the last forty or fifty years of progress and change in America and we shall find many trends. Formerly the criterion for judging an organist was whether or not he was incumbent in a position in a church which provided him with a splendid organ and with a highly-salaried quartet of solo voices. At that time the standard of organ playing was high and monthly recitals were common in the larger churches. This was the period of the Dudley Buck and the Harry Rowe Shelley anthem; there was little of the liturgical in the Protestant services at that time excepting in the Episcopal and Lutheran Churches. Gradually a chorus was introduced with the quartet. This afforded opportunity for use of much literature which could not be sung by a quartet alone. Later the multiplicity of choirs became the vogue. As these multiple choir systems were set up we saw the gradual decline of the organ prelude and organ playing in general in the church. The introduction of many ama-

teur choirs resulted in taking professionalism out of the choir loft, but with the development of this idea of multiple choirs there came into churches the desire to use the well-schooled organist as both organist and director and, as a consequence, the dignity of the organ and the organist was restored. This gave opportunity to these organists to raise the standard of organ playing and to bring into use music of a high order. It will now be the responsibility of these young organists to remove the cause for criticism of church music which is all too common today.

So far we have spoken of changes in the choir system which affected the choir and the organist. Not only have we seen changes in church choir systems and service music, but as we look back over forty or fifty years we find equal changes in trends in organ building, from the old Johnson, Hook & Hastings and Roosevelt type, with their gorgeous ensembles, to the highly-specialized Hope-Jones type, with its unusual flexibility and variety of solo stops, especially adapted for use in the theater, with the sacrifice of the solid ensemble needed in the church. Now we are passing through the so-called Baroque type era. Fortunately there is a swing from the radical trend of this school of organ design. We are realizing the advantages of the clarity brought in by this type of organ, provided we do not give up the advantages gained by the so-called romantic type. Then there is at the present time the electronic organ, rapidly being placed in churches throughout the country. There are more than 20,000 of these in churches of America at the present time, we are told. However, they are not the menace to church music that many would have us believe, since they are placed largely in small churches.

With all these changes in the organ and church music in so short a time is it any wonder that confusion should enter the field and that inconsistencies should be so common? However, these are only a few of the influences affecting the trends of organ music and organ playing at the present time.

Let us examine a few of the matters which organists must consider without making any specific recommendation but leaving the decision to each organist according to the particular need of his particular church.

Many are the critics who would bar nearly all of the creative efforts that are coming out of France today. They object most strongly to the extreme dissonance, modern tonality, modern contrapuntal effects and all-around brashness of the compositions of the French school. When the works of Vierne were first heard much the same reaction took place, but, as has been pointed out, perhaps we are wrong to take such works as those of Messiaen, Langlais and Alain out of the settings for which most of them were intended—the Roman Catholic mass—and expect a desirable effect when used on a program with Bach, Franck and Karg-Elert. In a large cathedral, and as a part of the musical accompaniment, many of the seemingly harsh dissonances are softened by the atmosphere and spiritual mood of the service. If we want our audiences to appreciate these new idioms we must instill a liking for them in a gradual way. Too many musical snobs will program most recitals with music of Bach, pre-Bach and the modern French school as though there were no other organ compositions worth while. I speak of such French works as Messiaen's "Apparition of the Eternal Church," Langlais' "Death and Resurrection," Alain's "Litaines" and Dupré's "Cortège et Litanie."

Then there is the matter of the place in the church service for preludes and improvisations on hymn-tunes. This is one of the most popular forms of organ writing at the present time and we have many lovely chorale preludes by Bach and Brahms which fit especially well into a liturgical service; and there are some more modern in harmonic coloring, such as those of Karg-Elert, Bingham, Sowerby and Titcomb. It is for the organist to decide if and where these hymn-tune preludes and improvisations fit into his service.

There is no question regarding the suitability of the music of Bach in church services. As a matter of fact, most good contrapuntal sacred music has its place in the church. Then there is the question of the suitability of the pre-Bach music. There is an abundance of this music, much of which would seem of value only as museum pieces to be studied so one may learn of the music of the era preceding Bach. In other words, much that is

### W. DONALD GEORGE



W. DONALD GEORGE observed his first anniversary as organist and choirmaster of Christ Church Cathedral, New Orleans, by giving a recital Jan. 31. Although the night was the coldest New Orleans has had this winter there was a good audience. His program included: Rigaudon, Campra; "Our Father Who in Heaven Art," Buxtehude; Trumpet Voluntary, Purcell; Pastore from "Le Prologue de Jesus" and Cathedral Prelude, Clokey; Suite in F, Corelli; Chorale Preludes, "O Mensch, bewein' Dein' Sünde Gross" and "Alle Menschen müssen sterben," Bach; "Mystic Night" Peeters; "Cibavit Eos," Titcomb; "Greensleeves," Purvis, and "Noel Basque," Benoit.

During the past year the junior choir has been reorganized at the cathedral and the membership of the senior choir has doubled. Monthly choral concerts were begun in December with a presentation of Handel's "Messiah." In January "The Life of Our Lord" was given and a Mendelssohn program in February. Gounod's "St. Cecilia" was sung in concert form in March.

Mr. George is a native of Ohio and studied at the Cincinnati Conservatory and at the Conservatory of Capital University in Columbus, Ohio. His organ teacher was Charles E. Poston. He was organist and choirmaster of the First Presbyterian Church in Charleston, S. C., choir director of St. Andrew's Lutheran Church in that city, and organist and choirmaster of historic St. Michael's Church in Charleston before going to New Orleans. He is treasurer of the New Orleans Chapter, A.G.O., and chairman of the program committee.

played today is as "dry as dust" and incapable of providing interest or inspiration to listeners. However, there is an abundance of this music which might very well be used in any service, whether liturgical or not. Much of this is modal and contrapuntal, which makes it particularly adaptable.

The Liturgical Music Press has provided us with more than sixty folios of selected compositions of the old masters called "Masterpieces of Organ Music," some, but not all, of which may well be used for organ numbers. There could be no question that the use of some of these for offertory solos would be much better than the saccharine, sentimental type of offering we hear in many churches. I have found the following material good for the student's use: (1) Bonnet's Volume I, "Historical Recitals"; (2) Historical Organ Collection by Dr. William C. Carl; (3) Schweiger's "A Brief Compendium of Early Organ Music"; (4) Associated Music Publishers' "The First Four Centuries of Music for the Organ." And now there is "The Organ Masters of the Baroque Period," edited by Gerard Alphenaar, published by Marks. For use as preludes the larger movements of many of the sonatas and symphonies are appropriate if they have a religious rather than secular feeling. Some movements found in the so-called romantic sonatas are fitting for a prelude, whereas some of the slow sonata movements with deeply religious and spiritual feeling are well adapted for the more informal evening service. Good for the service are such sonatas as Guilmant's I, III, V, VII and VIII, Mendelssohn's Six Sonatas, Rheinberger's D flat, Pastorale in A minor and others by this composer, and a number of sonatas by American composers.

There has been evidence in recent times

of an increased use of modes in worship service. This has its parallel in the greater stress laid on the true sixteenth century modal counterpoint taught in place of academic counterpoint and its consequent influence upon modern composition, starting with the neo-modalism of the impressionists. Many organists feel that the argument for the use of modal music in Protestant churches—which music seems to be severely criticized at the present time—is that it expresses a mystic feeling of indefiniteness, and since Deity is not limited or defined, the mystic and indefinite elements of this type of music are well suited to the service. Of this type may I suggest for the student's examination such compositions as Flor Peeters' Toccata, Fugue and Hymn on "Ave Maris Stella," "Suite Modale," Ten Organ Chorales and Variations on an original theme, Benoit's "On the Evening of the Ascension of Our Lord," and "Twenty-four Pieces for Harmonium and Organ" by Langlais.

When considering appropriate music for a service we must always select from a standpoint of whether it is right for the particular service we have in mind. We must never forget that we may worship through praise as well as prayer. Who can say that a vigorous Bach fugue would not preface a special service of praise, as well as a quiet, prayerful type of composition would preface a communion service? Many organists feel that in the selection of a prelude in a formal liturgical service there is no limitation to the use of contrapuntal materials, whereas in the non-liturgical service a greater range of homophony might at times fit better the less formal atmosphere; and we will permit use of compositions in more formal style.

We now come to the matter of improvisation in the service. Here, of course, we must always consider just which places in the services would warrant its use and to what extent it should be used. Also there is the question of whether it should be tonal or modal. Tournemire said that in an improvisation "the mechanism of the plan is laid out, the constructive element unfolds itself in proportion, without clashing, with logic and imagination to the point of giving the illusion of a written work."

Though the Europeans, especially the French, have always placed emphasis on the art of improvisation, we in America are constantly making higher demands in this direction, with the result that when organists are auditioning for even the lesser posts it is not uncommon for the committee to ask for a sample of the organist's ability to improvise as well as to modulate. I suggest that the student start modestly with the embellishment or variation of hymn-tunes.

Then here is a question for the organist to decide. Sometimes we come upon music that may have a secular association. Even though the early music of the church was secular, should we today use any that would tend to have any secular association?

The organ offertory is fast giving place to the vocal solo or anthem. If there is a demand from the church that we use instrumental music for the offertory we need not resort to the meditative or reverie type, for there are indeed many short, quiet and pleasing numbers which are in good taste as well as being good music. Who can say that offertory solo numbers should always be pleasing and quiet? If the offertory follows a part of the service which has expressed exaltation, why should not the organist be free to carry out this feeling of exaltation in his organ solo, even to the extent of a comparatively full organ?

And how about the postlude? Should it be loud or soft—or should it be at all? There is a definite trend to do away with "set pieces" for postludes and to substitute quiet improvisation. This is an excellent way of closing certain types of church services. However, at times it seems well to play the old-fashioned postlude loud or soft, as the occasion may demand.

It would seem to me that the whole question for the organist is that of determining what feelings, moods and religious elements enter into the service for which he is arranging the musical program, and to carry out so far as possible a corresponding devout and religious atmosphere, using music of as high order as possible, thus giving to the congregation a worshipful service while maintaining his own dignity as a musician.

As I see it the organ teacher is responsible for giving to the student the fundamental training which makes possible the playing, with smoothness, ease and intelligence, of all types of organ music, from all schools and periods of composition; and for giving him a complete survey of all available organ literature. When we have done this we have done what we can for the cause of the organ and its literature in the church.

APRIL 1, 1949

—25—

THE DIAPASON

**MAAS CHIMES NOW TUNED BY****NEWLY-DEVELOPED METHOD**

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**VAN HULSE'S "BEATITUDES"****PRESENTED BY TUTCHINGS**

At the vesper service in Christ Church, Methodist, New York City, Feb. 20 all the chancel choir sang the new cantata "The Beatitudes," by Camil Van Hulse, under the direction of Everett Tutchings. This was the first performance in New York City, and, it is believed, in the Eastern United States.

The other part of the choral vespers used the words of Washington, Jefferson and Lincoln, set to music by three American composers—Carl F. Mueller, Montclair, N. J.; Randall Thompson, professor at Harvard University, and the late Harvey Gaul of Pittsburgh.

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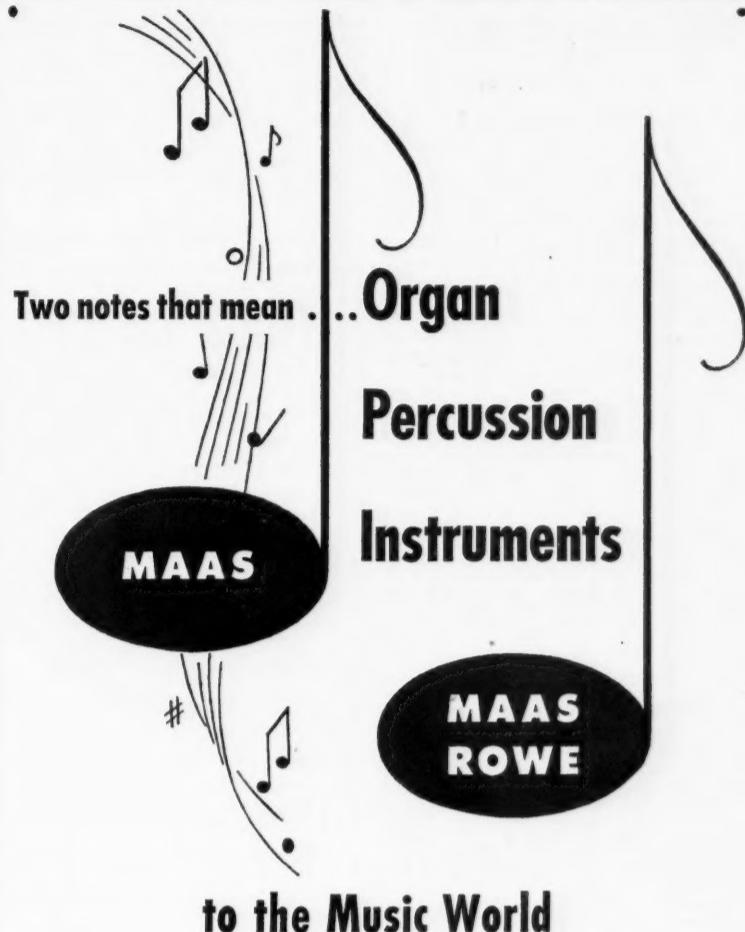
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**Concerts by 300 Boy  
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Nearly 300 boys and men gave two concerts in Greenville, S. C., Feb. 27 and March 6 under the sponsorship of the Greenville Rotary Club, featuring the pride of the club, the Rotary Boy Choristers, assisted by elementary and senior high school boys. This was the fourth annual "Boys in Music" program. The first concert, in the First Baptist Church, was heard by over 1,200 people, while the second, in the Parker High School auditorium, was attended by nearly 1,500.

The "Boys in Music" concerts are arranged annually to show what boys can do in music and they have gained widespread popularity in Greenville and surrounding communities. The choristers sang Schuetky's "Emite Spiritum Tuum," Mendelssohn's "Hear My Prayer," Brahms' "How Lovely Is Thy Dwelling-Place" and two spirituals—one the R. Deane Shure arrangement of "I Am Bound for the Promised Land," the congregation joining in singing the hymn at the conclusion of the choristers' rendition. The program closed with the choristers singing the "150th Psalm" by Lewandowski. The massed boy choirs sang Stainer's "Hail, Gladdening Light," "The Netherlands Folksong" and the Williams arrangement of "For All the Saints." The choristers and boy choirs sang Scholin's arrangement of Beethoven's "Joyful, Joyful, We Adore Thee."

The Rotary Boy Choristers are sponsored by the Greenville Rotary Club as a boy service activity. They are in their seventeenth consecutive year. Organized and directed by George Mackey, director of junior high school recreation and organist of Trinity Lutheran Church, they have gained an outstanding reputation for fine music in the South and are regarded as one of the best boy choirs in that section.

They will present Stainer's "The Crucifixion," which they have sung for seventeen years, on April 10. The boys are

now on a ten weeks' tour of Sunday evening concerts in a number of Southern cities. They give their annual stage production, which this season will be a minstrel show with over 100 boys participating, and they have their own summer camp for two weeks. A number of the choristers go on a Canadian tour conducted by Mr. Mackey during the summer months.

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## JULIAN WILLIAMS ON TOUR OF RECITALS IN THE WEST

Julian Williams has been on a recital tour in the West and Middle West on which the Pittsburgh organist was heard in a number of cities. Jan. 28 he appeared before the Rocky Mountain Chapter, A.G.O., in St. John's Cathedral, Denver. Feb. 4 he played in Stewart Chapel at Missouri Valley College and Feb. 6 at the First Methodist Church of Iowa City, Iowa. The Iowa City recital was sponsored by the Wesley Foundation of the University of Iowa and Mr. Williams presented the following program: Toccata and Fugue in D minor, Bach; Concerto No. 5, in F major, Handel; Pavane from "Parthenia," Byrd-Farnam; Gavotte, Wesley; Prelude and Fugue on "B-A-C-H," Liszt; Chorale in B minor, Franck; Prelude to "Pange Lingua," Kodaly; "Variations de Concert," Bonnet; Elevation in E major, Dupré; "Ronde Francaise," Boellmann; "Carillon," DeLamarter; Allegro from Second Symphony, Vierne.

Returning to St. Stephen's Church, Sewickley, Pa., Mr. Williams gave the dedicatory recital on the new console Feb. 13, with the following offerings: Prelude in C minor, Bach; Concerto in F major, Handel; "Vision," Fichthorn; Pavane from "Parthenia," Byrd-Farnam; Gavotte, Wesley; "Bell Benedictus," Weaver; Prelude and Fugue on "B-A-C-H," Liszt.

For Feb. 27 the program consisted of the following: Chorales, "He Who Would Suffer God to Guide Him" and "Hark! A Voice Saith All Are Mortal," Bach; Church Cantata, Karg-Elert; Suite, "The Musical Clocks," Haydn; Chorale in B minor, Franck; "Ronde Francaise," Boellmann; "The Bells of Bergamo Church," Sibelius; "Romance sans Paroles," Bonnet; "On Wings of Song," Mendelssohn; Allegro, Sixth Symphony, Widmer.

The new console is a gift in memory of Anne Love Clapp by her daughter, Mrs. William W. Collin, Jr. It was built by M. P. Möller, Inc.

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The principle of tone generation is entirely electronic, vacuum tube oscillator circuits being used. Separate amplifier and speaker systems are used for the bass and treble ranges to obtain a better over-all tonal balance as well as to extend both the low and high frequency ranges. The electronic generating equipment is mounted in a rack only seven inches deep and of the same height and width as the console. This rack is actually a detachable part of the console and may be installed at a distance from the console.

A feature which the builder believes is entirely new is the possibility of custom installation of the electronic generating equipment as a part of an existing organ, to enlarge its facilities. This feature might be especially desirable where insufficient space exists in the organ chamber for additional ranks of pipes or where it is desired to add an echo organ without installing additional wind ducts or a new chamber.

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Ave Maria.....	Franz Schubert
Children's Day	
March.....	Earl Roland Larson
Come, Sweet Death.....	J. S. Bach
Come, Thou Fount of Every Blessing (The Nettleton Carol).....	Earl R. Larson
Folk Song.....	Earl R. Larson
(Summer Evening, Finnish Folkture).....	
Interlude.....	Earl Roland Larson
Meditation.....	Theodor Bubeck
Meditation.....	Alexandre Glazounow
Musette.....	J. S. Bach
Night Song.....	Earl Roland Larson
Nocturne.....	Edvard Grieg
Prayer.....	W. F. Ambrosia
Prelude.....	J. Massenet
Romance.....	Claude Debussy
Sheep May Safely Graze.....	J. S. Bach
Shepherd Song.....	Earl Roland Larson
Solemn Prelude.....	Earl Roland Larson
Solemn Song.....	Earl Roland Larson
Solitude.....	Benjamin Godard
Theme From Kamennoi Ostrow.....	Anton Rubinstein

## VOLUME II CONTENTS

Adoration .....	Louis Lefebure-Wely
Album Leaf.....	Tor Aulin
Andante Cantabile	Peter Tschaikowsky
Angelus.....	Franz Liszt
Ave Verum.....	W. A. Mozart
Benedictus.....	Sigfrid Karg-Elert
Calm As The Night.....	Carl Bohm
Children of the Heavenly Father.....	Swedish Folksong
Chorale.....	H. Kjerulf
Hosannah.....	Theodore Dubois
Lenten Prelude.....	Earl Roland Larson
Melody in G.....	Alexandre Guilmant
Nightfall.....	Earl Roland Larson
Noel.....	Earl Roland Larson
Norwegian Melody (The Chalet Girls Sunday).....	Ole Bull
O Love That Wilt Not Let Me Go.....	Earl Roland Larson
Prelude in E Minor.....	J. S. Bach
Slumber Song.Alexandre Gretchaninoff	

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### ORGAN INSTITUTE FACULTY WILL DIVIDE REPERTOIRE

In the 1949 summer session of the Organ Institute the repertoire previously announced in THE DIAPASON will be divided among the five members of the faculty. A few compositions will be treated by all of them, so that students may form an accurate comparison of the ideas and methods of the five instructors.

Carl Weinrich will teach a number of the pieces in the volumes of works by old masters and the trio-sonatas and toccatas and fugues by Bach. In the contemporary field he will discuss the nine preludes by Milhaud, the Krenek Sonata and the Effinger Prelude and Fugue. E. Power Biggs will consider the great preludes and fugues and the Passacaglia and Fugue by Bach, the Mozart Sonatas for organ and strings and the Franck Chorales. Ernest White will show what can be done with the chorale preludes and other pieces by the old masters, the Schubler Chorale Preludes, the Great Eighteen Chorale Preludes and the Concertos in G and A minor by Bach, Handel's First Concerto, the Mozart Sonatas for organ and strings and the Franck Chorales. In the contemporary field Mr. White will treat the Tournemire Suites No. 11 and No. 33 and the Messiaen "La Nativite du Seigneur," "Le Banquet Celeste," "Apparition de L'Eglise Eternelle" and "The Ascension" Suite. Arthur Poister will give instruction in the trio-sonatas, the preludes and fugues and the Concertos in G and A minor by Bach, the Brahms chorale preludes, the Franck chorales and the Dupré preludes and fugues. Arthur Howes will take the Buxtehude preludes and fugues, Passacaglia, Chaconne and Canzonetta, in addition to certain works from the other volumes of pieces by old masters. Of the Bach works he will give instruction in the trio-sonatas, the Schubler Chorale Preludes, some of the Great Eighteen Chorale Preludes and the preludes and fugues. He will also discuss the Brahms chorale preludes.

Some one of the great preludes and fugues by Bach will be selected for treatment by all five teachers, in accordance with the wishes of the students. The curriculum provides ample opportunities for general instruction in the musical principles and technique of each period, together with methods of practicing and other important data. There will also be opportunities for all students to play for the individual criticism of the faculty.

### FOUR-MANUAL INSTALLED IN DES MOINES CONSISTORY

A four-manual organ originally built by the Reuter Organ Company has been installed in the Scottish Rite Temple, Des Moines, Iowa, by John T. Beeston and his son Robert of Des Moines and was dedicated on the afternoon of Feb. 20 with a program played by Dudley Warner Fitch, assisted by the Norden Singers. Mr. Fitch played: Concert Piece in E flat, Parker; Londonderry Air, arranged by Coleman; Bohemian Cradle Song, Poister; Largo from "Xerxes," Handel; "Evening Prayer," Smart; Fireside Fancies Suite, Cloke; Offertory in D flat, Salome; "Romance sans Paroles," Bonnet; "Marche Religieuse" on a chorus of Handel, Guilmant.

The instrument is the gift to the consistory of the late Davis S. Chamberlain and his son, Dr. Lowell H. Chamberlain, and their families.

THE CHATTANOOGA, Tenn., Symphony Orchestra will give a concert April 4 in memory of Dr. Alexander Guerry, who died Oct. 19, 1948. At the time of his death he was vice-chancellor of the University of the South at Sewanee, Tenn., and before that he had been president of the University of Chattanooga and a member of the board of the Chattanooga Symphony Orchestra. The program will include the "Requiem" by Brahms. Arthur Plettner, conductor of the orchestra, will direct the program and Miss Isa McIlwraith is training the choir of sixty voices for the concert. Dr. Guerry was a strong force for the encouragement of music in college and church.

THE UNIVERSAL GEAR CORPORATION of Indianapolis, Ind., has installed a Hammond electronic organ in the center of its manufacturing plant, to be played by its director of music, Mrs. Sue Zee Dillman. Credit for this new idea to improve working conditions in the plant goes to the corporation's president, George E. Palmer, and his wife, Bernice E. Palmer. Mrs. Palmer had the installation made at her own expense. Mrs. Palmer is herself an organist.

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A tune symposium was held by the Hymn Society March 29 at the Church of the Incarnation, New York. An account of it will appear here next month.

The spring public meeting of the society in New York will take place Friday evening, May 13, at the Salvation Army Memorial Hall. The subject will be "The Renaissance of Sacred Music in the Salvation Army." Details will be found in the May DIAPASON.

A new listing of our literature has been issued. Please send for a copy to the undersigned.

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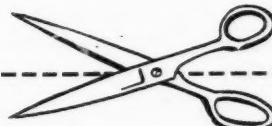
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## Programs of Organ Recitals of the Month

**Clarence Mader, Los Angeles, Cal.**—Mr. Mader, organist of Immanuel Presbyterian Church, gave a recital March 20 at Angelica Lutheran Church, with the following program: Variations on "Fortuna, My Foe," Scheidt; Pavane, Milan; Andante, Mozart; Fugue in E minor (the Wedge), Bach; "Out of the Deep I Cry," Bach; "What God Does Is Well Done," Kellner; Variations from Sonata 6, Mendelssohn; Introduction to a play by T. S. Elliot, Mader; "Vendanges," Jacob; Finale from Symphony 1, Vierne.

At Immanuel Presbyterian Church Mr. Mader will give a recital on the evening of April 1. On this program he will include a suite arranged from the music which he wrote this season to a play by T. S. Elliot, called "Murder in the Cathedral." Of interest also is a presentation by the Immanuel choir on Palm Sunday of the cantata "The Cross," by Robert Elmore. This will be the first Western performance of this work.

**Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.**—Mr. Ragatz of the faculty of Indiana University played for the Fort Wayne, Ind., Chapter, A.G.O., at Zion Lutheran Church in that city Feb. 22, presenting a program consisting of the following: Concerto No. 5, F major, Handel; Six Chorale Preludes, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; Prelude on "Now as the Sun's Declining Rays," Simonds; "The Rhythmic Trumpet," Bingham; Toccata in D flat major, Jongen.

**T. Curtis Mayo, A.A.G.O., Raleigh, N. C.**—Mr. Mayo gave the following program in a recent recital at St. Augustine's College, with the university choir, directed by Robert A. Henry, assisting: Prelude and Fugue in D major, Bach; "Ave Maria," Bach-Gounod; "Now Let Us Sing with Joy," Bach-Bonnet; "O God, Thou Good God" and "Now Thank We All Our God," Karg-Elert; Pastorale, Franck; "Spinning Song," Dupré; "Noel" and "Thou Art the Rock," Mulet.

**Irene Robertson, Mus.D., F.A.G.O., Los Angeles, Cal.**—Dr. Robertson, professor of organ at the University of Southern California, played the following program in a recital at the Westminster Presbyterian Church of Pasadena on the afternoon of Feb. 27: Trumpet Tune, Purcell; Chorale Prelude, "My Heart Is Filled with Longing," and Concerto in G major, Bach; "The Musical Clocks," Haydn; "The Ninety-four Psalm," Reubke; Promenade, Air and Toccata, Edmund Haines; "Humoresque Fantastique," Edmundson; Nocturnes, "At Sunset" and "The Fountain," DeLamarer; French Rondo, Boellmann; Cradle Song on "In dulci Jubilo" and "Gloria," Dupré.

In a recital at the First Methodist Church of Riverside, Cal., Feb. 13 Dr. Robertson played: Trumpet Tune, Purcell; Chorale Prelude, "Subdue Us by Thy Goodness" and Concerto in G, Bach; Toccata from Fifth Symphony, Widor; "Moonlight," Karg-Elert; "The Fountain," DeLamarer; "Humoresque Fantastique," Edmundson; Cradle Song on "In dulci Jubilo," and "Ave Maris Stella, No. 4," Dupré; "Romance," Bonnet; "Divertissement," Vierne; "Ave Maria," Schubert; "The Musical Clocks," Haydn; Fantasy, Franck.

**Edgar Hilliar, Mount Kisco, N. Y.**—Mr. Hilliar, organist and choirmaster of St. Mark's Church in Mount Kisco, gave a recital at the Church of the Ascension in New York City Feb. 23, playing the following program: Prelude and Fugue in F major, Buxtehude; Flute Tune, Arne; "Air Tendre," Loelliet; Fantasia and Fugue in G minor, Bach; "Cortège et Litanie," Dupré-Farnam; "Chant de Paix," Langlais; Finale ("Première Symphonie"), Langlais; "Sonnet for Organ" (MS.), Boris Koutzen; Arabesque, Vierne; Toccata, Durufé.

**Charles Peaker, Mus.D., F.R.C.O., Toronto, Ont.**—Dr. Peaker presented the following program in a recital at the University of Toronto on the afternoon of Feb. 28: Sonata No. 1, Hindemith; Fantaisie, Franck; Canon in B minor, Schumann; Passacaglia and Fugue, Bach.

To mark the opening of the Cassavant organ in St. Matthew's Anglican Church at Hamilton, Ont., Feb. 21 Dr. Peaker gave a recital in the course of which he played: Prelude and Fugue in D, Bach; "The Musical Clocks," Haydn; Minuet from "Berenice," Handel; "The Bee," Schubert; "The Swallow," Ireland; Prelude on "St. Peter," Darke; Chorale in B minor, Franck; "Mr. Ben Jonson's Pleasure," Milford; Canon in B minor, Schumann; "Andernach," Willan.

**Marcella Brownson, Plainfield, Ill.**—In a program at the Congregational Church the afternoon of Feb. 6 with Mary Van Dyke, pianist, and Robert Becker, baritone, Miss Brownson played: Trumpet Tune, Purcell; "Soeur Monique," Couperin; "St. Anne's" Fugue, Bach; "Le

Coucou," d'Aquin; Scherzetto, Vierne; Berceuse, Vierne; "Romance sans Paroles," Bonnet; Concert Variations, Bonnet.

**Georgia Eva Lockenour, A.A.G.O., M.Mus., Indianapolis, Ind.**—Gamma Kappa, a sorority whose members work in church offices, presented Miss Lockenour in a recital at the Central Christian Church Feb. 15. She played these compositions: Trumpet Tune and Air, Purcell; "Pastourelle" on Two Provencal Carols and Gigue from Suite in A major for violin by Vivaldi, Ferrari; "In Thee Is Gladness," Bach; "Baroque Suite" (five movements), Bingham; "The Mist," Gaul; Final Toccata, Fletcher.

**Frank K. Owen, Kalamazoo, Mich.**—Mr. Owen played the following compositions in a recital at St. Luke's Church Sunday afternoon, Feb. 27: March ("Dramma per Musica"), Bach; Three Chorale Preludes, "What God Ordains Is Well Done," Kellner; "Elin feste Burg," Hanff, and "O God, Hear My Cry," Krebs; Fantasie and Fugue in C minor, Bach; "L'Organo Primitivo," Yon; Chorale Prelude, "Sleepers, Wake," Reger; Allegro Cantabile, Fifth Symphony, Widor; Chromatic Study on "B-A-C-H," Piston; "Will-o'-the-Wisp," Nevin; Three Pieces from "Plymouth Suite," Whitlock; "Caprice Heroique," Bonnet.

As guest recitalist at Olivet College Feb. 16 Mr. Owen played the following program: Fugue in C, Buxtehude; Chorale Preludes, "O God, Hear my Cry," Krebs; "From Heaven on High to Earth I Come," Pachelbel, and "What God Ordains Is Well Done," Kellner; Fantasie and Fugue in C minor and Prelude for Pedals Alone (from Suite for 'Cello solo), Bach; "Ronde Francalise," Boellmann; Chorale Prelude on "Puer Nobis Nascitur," Willan; "Will-o'-the-Wisp," Gordon B. Nevin; three numbers from "Plymouth Suite," Whitlock; "L'Organo Primitivo," Yon; "Caprice Heroique," Bonnet.

On Wednesdays at the noon hour during Lent Mr. Owen is giving a series of programs. March 2 he played works of French composers, March 9 German compositions, March 16 works of pre-Bach composers, March 23 works of Bach and March 30 music by Englishmen. April 6 he will play compositions of modern American writers for the organ and the program will include: Chorale Prelude on "Rorate Coeli," Campbell-Watson; Minuet, DeLamarer; Improvisation on "Puer Nobis Est," Maekelbergh; Chromatic Study on the Name B-A-C-H, Piston; "Carillon," Sowerby; Prelude-Pastorale on "Falrest Lord Jesus," Edmundson; Prelude on a Gregorian Tune, Candlyn.

**George Markey, Philadelphia, Pa.**—In a graduation recital at Curtis Institute of Music Feb. 16 Mr. Markey, a student of Dr. Alexander McCurdy, played: Toccata in F major, Bach; "Grande Piece Symphonique," Franck; "Landscape in the Mist," Karg-Elert; Dorian Prelude on "Dies Irae," Simonds; Variations on a Noel, Dupré.

**Richard Thomasson, Atlanta, Ga.**—In a Lenten "organ meditation" March 9 at the Peachtree Christian Church Mr. Thomasson played the following selections: Chorale Preludes, "I Call to Thee," "Sleepers, Awake" and "From Heaven Above to Earth I Come," Bach; "Benedictus," Reger; Fugue in C, Buxtehude; "Ave Maris Stella of Nova Scotia Fishing Fleet," Bach; "Dreams," McAmis; Variations on "Weinen, klagen," Liszt.

**Max E. Hodges, Alton, Ill.**—The conservatory of music of Shurtleff College presented Mr. Hodges in a recital March 8 at the First Baptist Church. The program included the following numbers: "Psalm 18," Marcello; Chorale Preludes, "Rejoice, Christian Men" and "Come, Saviour of the Gentiles," and Fantasie and Fugue in G minor, Bach; "Litanies," Alain; Cantabile, Jongen; Pastorale, Second Symphony, Widor; "Apres un Reve," Faure; "Distant Chimes," Snow; Finale, First Symphony, Vierne.

**Donald S. Johnson, Huntingdon, Pa.**—Mr. Johnson, professor of music at Juniata College and organist and choirmaster of the Abbey Church, will be heard in a recital at the First Presbyterian Church of Altoona, Pa., April 24, at the invitation of the organist and director at that church, Walter Kelley. Mr. Johnson will play: Overture to the Occasional Oratorio, Handel-Edmundson; Sonatina, "God's Time Is Best," Bach-Best; Dorian Toccata in D minor, Bach; "Legend," Noble; Gothic Suite, Boellmann; "Belgian Mother's Song," Courboin; "Echo," Yon; Finale, Second Symphony, Widor.

**L. David Miller, M.S.M., Fort Wayne, Ind.**—The Rev. Mr. Miller presented the following program in a recital at the First Methodist Church March 13: Chorale Prelude, "Praise God, Ye Christians," Buxtehude; Trumpet Voluntary, Purcell; Aria, Buxtehude; Gavotte, Martini; Toc-

cata in E minor, Pachelbel; Chorale Prelude, "He Who Will Suffer God to Guide Him," Bach; "Introspection," Frederick Stanley Smith; "The Transfiguration," R. Deane Shure.

**Mildred Bickett Creswell, San Antonio, Tex.**—Mrs. Creswell, who recently assumed her new position as organist of the First Presbyterian Church, gave a vespers recital at that church Jan. 9, playing the following program: Prelude and Fugue in D major, Bach; Four Chorales, Bach; Pastorale, Franck; "L'Organo Primitivo," Yon; "Florentine Chimes," from "Harmonies of Florence," Bingham; Madrigal, Sowerby; "The Prophetic Voice," Creswell; Finale from First Sonata, James.

**Casper P. Koch, Pittsburgh, Pa.**—At his recital in Carnegie Hall, North Side, March 13, Dr. Koch had the assistance of a string and piano quintet in a program of compositions of Cesar Franck. Dr. Koch played: Chorale in A minor; Andante from "Grande Piece Symphonique"; "Piece Heroique."

**Clark B. Angel, Battle Creek, Mich.**—The first recital of a noon series of "quiet organ music" was played by Mr. Angel at St. Thomas' Episcopal Church March 2, with the following program: Passion Chorale, Bach; Adagio, Sonata 2, Mendelssohn; "O World, I E'en Must Leave Thee," Brahms; Meditation in B flat minor, Ropartz; "Out of the Deep Have I Called unto Thee," Reger; "O Blessed Jesus, How Hast Thou Offended?," Karg-Elert; Passion Chorale, Buxtehude.

Mr. Angel was heard in a guest artist series at Olivet College, Olivet, Mich., Sunday afternoon, March 6, playing: Caprice on the First Tone, Strung; Passion Chorale, Buxtehude; Two Settings of the Passion Chorale, Brahms; "The Last Supper," Weinberger; Finale, Sonata 1, Mendelssohn; Maestoso, Symphony 1, Vierne; Sonata 2, Hindemith; "The Valley of Béhôleguy at Morning," Bonnall; Second and Third Movements, Sonata in G, Robert Russell Bennett.

**Stanley R. Plummer, Washington, D. C.**—Mr. Plummer of the Luther Place Memorial Church played the following program at the Washington Chapel Feb. 26: Toccata in F major, Bach; "I Call to Thee," Bach; Fugue in E flat ("St. Anne"), Bach; Chorale Prelude, "O Sacred Head," Plummer; Adagio, Fourth Symphony, and Allegro, Sixth Symphony, Widor; Antiphon III, Dupré; "Thou Art the Rock," Mulet.

**Alfred A. Ashburn, Lancaster, Pa.**—In his annual pre-Lenten recital Feb. 27 in Christ Lutheran Church Mr. Ashburn, organist and choirmaster of the church, included: Fugue in C major (a la Gigue), Buxtehude; Chorale Prelude on "Durch Adams Fall," Homilius; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in C minor, Bach; Four Chorale Preludes on "Herzlich thut mich verlangen," Bach, Brahms, Karg-Elert and Dupré; "Imaginary Folksong," Harry C. Banks; "Le Banquet Celeste," Messiaen; "Sonata da Chiesa," Andriessen.

**Kenneth Pool, Louisville, Ky.**—The school of music of the Southern Baptist Theological Seminary presented Mr. Pool in a recital at the Clifton Baptist Church Feb. 21. His program consisted of these works: Toccata, Adagio and Fugue in C major, Bach; Two Chorale Preludes, Brahms; "Les Bergers," from "La Nativité du Seigneur," Messiaen; "Fugue à la Gigue," Bach; Sonata on the Ninety-fourth Psalm, Reubke.

**Russell H. Miles, Urbana, Ill.**—For his recital at the University of Illinois Feb. 20 Professor Miles selected these numbers: Prelude and Sarabande, Corelli; Fugue in E minor, Bach; Chorale Preludes, "O God, Thou Holiest" and "My Inmost Heart Doth Yearn," Brahms; Sonata in D major, No. 5, Mendelssohn; Prelude, Fugue and Variation, Franck; "Alleluia," Bossi.

**Paul S. Pettinga, Urbana, Ill.**—Mr. Pettinga, who gave the University of Illinois recital Feb. 13, played these numbers: "Plymouth Suite," Whitlock; "Air Tendre" (arranged from a harpsichord suite by Garth Edmundson), Lully; Passacaglia and Fugue, Bach; Aria, Vierne; "Suite Modale," Peeters.

**Harold L. Turner, Clinton, Ill.**—The following numbers were played Sunday night, March 6, before a full house at the First Methodist Church in Streator, Ill., by Mr. Turner: Sonata in C minor, Guillmant; Arioso in A, Bach; "Truth Divine," Haydn; "Come, Ye Sinners, Poor and Needy," Murphree; French Rondo, Boellmann; Mountain Sketches, Clokey; "The Bells of St. Anne de Beaupré," Russell; "Song of the Basket-Weaver," Russell; "In Springtime," Kinder; Fountain Revierle, Fletcher; "I Need Thee Every Hour," Thompson.

**Betty Hobgood, Rome, Ga.**—Miss Hobgood of the class of '50 at Shorter College gave a recital March 16 in Brookes Chapel, presenting the following program: Chorale No. 3, Andriessen; Rondo for the Pedals Only, De Bricqueville; Prelude in E minor (Wedge), Bach; "A Meditation on Brother James' Air," Darke; Introduction and Allegro from First Sonata, Guillmant.

"Jesu, vom Himmel herunter," Bach; "The Musical Clocks," Haydn; "Rhosymedre" and "Hyfrydol," Vaughan Williams; "Harmonies du Sol," Karg-Elert; "God with Us!" ("La Nativité du Seigneur"), Messiaen.

**Lawrence S. Frank, F.A.G.O., Westerville, Ohio**—Mr. Frank, of the faculty of Otterbein College, will give the following program at Memorial Chapel, College of Wooster, Sunday, April 10: Passacaglia and Fugue in C minor, Bach; "On the Cross the Saviour Hung" and "Christ Lay in Death's Dark Prison," Bach; Pastorale and Fugue, First Symphony, Vierne; Lenten Prelude from "Parsifal," Wagner; "Jesus Christ, with Us Abide," Karg-Elert; "Vexilla Regis," Purvis; "The Ninety-fourth Psalm," Reubke.

Richard T. Gore presented an exchange program at Otterbein March 27.

**Robert E. Proctor, Charlotte, N. C.**—At the dedication of the Möller organ in Emmanuel Lutheran Church, Lincolnton, N. C., Sunday afternoon, Feb. 27, Mr. Proctor played: Chorale Preludes, "Now Thank We All Our God" and "O Sacred Head, Now Wounded," and Prelude and Fugue in E minor, Bach; "Vision," Rheinberger; "Greensleeves," Purvis; Allegro and Chorale in G minor, Cuthbert Harris. As a prelude Mueller's "Laudamus Te" was used and for the postlude Mr. Proctor played Dubois' Grand Chorus. Others participating on the program were Melvin L. Sipe, Jr., violinist, of Lincolnton and Davidson College; Miss Betty Yoder, mezzo-soprano; Miss Violet Troutman, soprano; Miss Elinor Tyson, contralto, and Miss Mildred Sigmon, organist, all of Lenoir-Rhyne College, Hickory, N. C.

**Mildred Andrews, Norman, Okla.**—Miss Andrews gave the following faculty recital at the University of Oklahoma Feb. 21: Pastorale, Traditional-Clokey; Two Chorale Preludes, Brahms; "God's Children" ("The Nativity") and "The Celestial Banquet," Messiaen; Prelude and Fugue in G minor, Dupré; "Pageant," Sowerby; "Rain," Anson; Autumn Song, Elmore; "Elves," Bonnet; Toccata, Symphony 5, Widor.

**Rev. James Kelly, O.S.B., Long Prairie, Minn.**—Father Kelly was assisted by the St. Mary's choir, Sister M. Joy, O.S.B., organist and director, in a recital at St. Mary of Mount Carmel Church Sunday afternoon, Feb. 13. Father Kelly's selections were these: Toccata, Op. 29, Calaerts; Chorale Prelude, "O Sacred Head," Bach; Chorale in A minor, Franck; Pastorale, Jongen; "Noel Grand Jeu et Duo," d'Aquin; "Within a Chinese Garden," Stoughton; Coronation March, Meyerbeer-Best; "In Summer," Stebbins; "The Primitive Organ," Yon; "Angelus," from "Scenes Pittoresques," Massenet-Kraft; "Finlandia," Sibelius. Sister M. Joy played the "Piece Heroique" of Cesar Franck.

**James S. Constantine, A.A.G.O., Charlottesville, Va.**—A program of works of German Romantic composers was played by Mr. Constantine at St. Paul's Memorial Church, University of Virginia, Feb. 13. His offerings were these: Sonata in F minor, Mendelssohn; Four Sketches, Schumann; Prelude and Fugue on "B-A-C-H," Liszt; Four Chorale Preludes, Op. 122, Book 2, Brahms; Sonata, "The Ninety-fourth Psalm," Reubke.

**David S. Alkins, Mus.D., New Haven, Conn.**—Dr. Alkins, organist at St. Luke's Chapel of the Berkeley Divinity School at Yale University, played the following at solemn evensong in Dwight Chapel at Yale on the Eve of St. Matthias, Feb. 23: Chorale Preludes, "Herzlich thut mich verlangen," Schmitz-Dich, O liebe Seele" and "O wie selig seid ihr doch, ihr Frommen," Brahms. The postlude was Bach's "Dorian" Toccata and Fugue. The service was sung in plainsong by the seminarians of the divinity school and was attended by the Anglican-Orthodox Society.

**Harold L. Turner, Clinton, Ill.**—The following numbers were played Sunday night, March 6, before a full house at the First Methodist Church in Streator, Ill., by Mr. Turner: Sonata in C minor, Guillmant; Arioso in A, Bach; "Truth Divine," Haydn; "Come, Ye Sinners, Poor and Needy," Murphree; French Rondo, Boellmann; Mountain Sketches, Clokey; "The Bells of St. Anne de Beaupré," Russell; "Song of the Basket-Weaver," Russell; "In Springtime," Kinder; Fountain Revierle, Fletcher; "I Need Thee Every Hour," Thompson.

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## Programs of Organ Recitals of the Month

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe arranged a series of Monday evening Lenten recitals at the South Church. Among his programs have been the following:

March 7—Variations on a Chorale, Luebeck; Four Chorale Preludes, Walther; Andante, Fourth Symphony, Widor; Prelude in D flat, Debussy; "Piece Heroique," Franck; Reverie, Bonnet; Third Chorale, Andriessen.

March 21—Prelude and Fugue in E major, Luebeck; Fantasia, Pachelbel; Andante, Cioche Fantasia, Mozart; "The Little Shepherd," Debussy; "Vision of the Eternal Church," Messiaen; "On Hearing the First Cuckoo in Spring," Delius; "Rose Window" and "Thou Art the Rock," Mulet.

**Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.**—For his recital at the Reformed Church Sunday afternoon, Feb. 20, Mr. Baird selected this program: Concert Overture, Maitland; "Vision," Rheinberger; March of the Holy Grail ("Parfaite"), Wagner; "Piece Heroique," Franck; "Sketches of the City," Gordon Balch Nevin; Gavotte from "Mignon," Thomas; Evansong, Johnston; Finale, Sonata in A minor, Mark Andrews.

On Feb. 13 Mr. Baird played this program at the Union Presbyterian Church of Newburgh, N. Y.: Grand Offertoire in D minor, Batiste; Pastore, Foote; "Minuetto Antico," Yon; "Marche Funebre et Chant Seraphique," Guilmant; Fugue from Pastoral Sonata, Rheinberger; Toccata in G minor, Rogers; "Daguerreotype of an Old Mother," Gaul; "At Evening," Buck; Overture to "Tannhäuser," Wagner.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—For his recital at Trinity Cathedral after evensong March 6 Mr. Kraft selected this program: Prelude and Fugue in A minor, Bach; Minuet, C. P. E. Bach-Kraft; Symphonic Movement, Weitz; "Les Fifers," d'Andrieu; Suite, "In Fairy-land," Stoughton; Toccata in G minor, Matthews.

**Norman C. Coombs, Philadelphia, Pa.**—Among the offerings of Mr. Coombs at St. Mark's Church in February were the following: "Semplice, con Moto," Dom Thomas Symons; Three Elevations on Modal Themes, Benoit; "Ave Verum Corpus," Dupré; "Introitus" and "Melodia Monastica," Karg-Elert; "Heures," Peeters; Three Preludes on Gregorian Themes, Dupré; Cantabile, Symons.

**Warren Dwight Allen, Tallahassee, Fla.**—In a faculty recital at Florida State University Feb. 18 Mr. Allen presented the following program: "Tiento de V to Tono, de Fasas," Cabanilles; "Come, Sweet Death," Bach; Sketch in F minor, Schumann; Fantasia in D flat, Saint-Saëns; Roulade in D minor, Bingham; "Maria zart von edler Art," Arnolt Schlick; Toccata in D minor, Bach; "Rejoice, Ye Christians," Bach; "Christ Is Risen," Hans Buchner; Three Chorale Preludes on "When Adam Fell," Pachelbel, W. Friedemann Bach and J. S. Bach; "A Saving Health to Us Is Brought, of Grace and Love Begotten," Bach.

**Lee Rigsby, Tallahassee, Fla.**—Mr. Rigsby was heard in the following program at a faculty recital of Florida State University March 4: Chorale in A minor, Franck; Chorale Preludes, "When in the Hour of Utmost Need" and "Sleepers, Wake," Bach; Passacaglia and Fugue in C minor and Fugue in E flat ("St. Anne's"), Bach; Sonata No. 3, Hindemith; Fantasie and Fugue on "B-A-C-H," Liszt.

**Howard Kelsey, St. Louis, Mo.**—Mr. Kelsey, organist of Washington University, played the following program in a recital at Graham Chapel Feb. 28: Concerto in G minor, Camidge; Fantasia and Fugue in C minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "O Lamb of God, Most Holy," Bach; Second Sonata, first movement, Hindemith; "Cathedral Windows" ("Kyrie Eleison," "Ave Maria" and "Lauda Sion"), Karg-Elert; Minuet, DeLamarter; Allegro, First Symphony, Maquaire.

**Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.**—The following program was played at the Union College Chapel Sunday, March 13, by Dr. Tidmarsh: Suite in F. Corelli; Sonata in C minor, Guilmant; "Ronde Francaise," Boellmann; "Gymnopédie" No. 3, Satie; Elegie, Massenet; "Marche Heroique," Saint-Saëns; "Invocation," Mailly; "Vepres at Solesmes," Martin; "Grand Choeur," Kinder.

**R. Kenneth Holt, Honolulu, Hawaii**—For his recital at the Central Union Church Feb. 8 Mr. Holt selected this program: Expressivo, Sonata No. 2, Arne; Chorale Preludes, "Ach Gott und Herr" and "Ich ruf zu Dir," Bach; "Piece Heroique," Franck; Prelude on "Rhosy-medre," Vaughan Williams; Grave-Adagio,

Sonata No. 2, Mendelssohn; Andante Cantabile, Tschalkowsky; "Con Grazia," George Whitfield Andrews; Serenade, Schubert; Finale (Allegro), Symphony 1, Vierne.

**Luther T. Spayne, Mus.M., Fayette, Mo.**—Professor Spayne, head of the organ department at Central College, gave his faculty recital in the Linn Memorial Methodist Church Sunday afternoon, Feb. 20, playing the following numbers: Trumpet Tune and Air, Purcell-Gleason; "Soeur Monique," Couperin-Farnam; Prelude and Fugue in D major, Bach; Berceuse ("Suite Bretonne"), Dupré; Scherzo in G major, Dunham; "The Quiet of the Forest," Dunham; "Fireside Fancies," Mulet.

**Rupert Sircom, Minneapolis, Minn.**—A program of pre-Bach music was presented at the Westminster Presbyterian Church March 2. Mr. Sircom was assisted by the Westminster choir, which sang compositions of Byrd, Sweelinck, Morales, Purcell, Vittoria and Palestrina. Mr. Sircom played: "Come, Holy Ghost," Dunstable; "Sweet Father, Lord and God," Isaac; "O Lamb of God," des Prés; Toccata and Fugue per l'Elevazione," Frescobaldi; Kyrie (five parts), Fasolo; "Benedictus" and Fugue on the Kyrie, Couperin; Final Kyrie—"Dialogue," Raison; "Grand Jeu," du Mage.

**Harold Fink, New York City**—At the services of installation of the Rev. Carl F. Pohlmann as pastor of the Fordham Lutheran Church Feb. 20 Mr. Fink played the following numbers in a preludial recital: "My Heart Ever Faithful" and "Rejoice, Dear Christians," Bach; Toccata, First Symphony, Barnes; "Thou Art the Rock," Mulet; "The Reed-grown Waters," Karg-Elert; Fugue in E flat ("St. Anne"), Bach; "Now Thank We All Our God," Karg-Elert.

**Anna Mitchell, Nashville, Tenn.**—Miss Mitchell gave a recital at the Vine Street Christian Church Sunday afternoon, Feb. 13. Her program included: Trumpet Tune and Air, Purcell; Toccata, Muffat; Chorale Prelude, "From God I ne'er Will Turn Me," Buxtehude; Prelude in C major, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; "Piece Heroique," Franck; "Song of Peace," Langlais; Scherzo from Fourth Symphony, Widor; "Carillon-Sortie," Mulet.

**Vincent E. Slater, Fort Wayne, Ind.**—In short recitals preceding the morning service at Plymouth Congregational Church Mr. Slater played these numbers in February:

Feb. 20—"Jesus, Where'er Thy People Walk," McKinley; Prelude and Fugue in G minor, Dupré.

Feb. 27—"Prelude and Fugue in C minor (five-voice)," Bach; Cantabile, Jongen.

On Sunday, Feb. 27, Mr. Slater played the piano part to the Overture on Hebrew Themes by Prokofieff for clarinet, string quartet and piano at the chamber music concert of the Fort Wayne Philharmonic Orchestra.

**Harry H. Corey, New York City**—Mr. Corey is playing short Lenten recitals at the First Lutheran Church of Throgs Neck Wednesday evenings. Among his offerings have been the following:

March 16—"At Twilight," Stebbins; Cantilena (Pastorale in A minor), Grison; "Vision," Rheinberger.

March 23—"The Guardian Angel," Pierne; "To Spring," Grieg; "On the Sea," Augusta Holmes.

March 30—Spring Song ("From the South," Lemare; "Vision," Bibi; "Dreams," McAmis).

**Roger A. Hauenstein, Detroit, Mich.**—At a vesper recital in the Presbyterian Church of the Covenant Feb. 20 Mr. Hauenstein was assisted by the chancel choir and Mrs. Henry C. Welder, soprano. The organ numbers were these: "Psalm 19," Marcelli; "Diferencias," de Cabezon; Tenth Concerto, Handel; Canon, Vierne; "You Raise the Flute to Your Lips," DeLamarter; "The Musical Clocks," Haydn; Fantasy on "St. Clement," McKinley; Toccata, Reger.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following at the Church of the Pilgrims in February and March: "Concerto del Sig. Torelli," Walther; Chorale Preludes, Johann Christian Bach; Fantaisie, Messerer; Communion on a Noel, Huré; Third and Fourth Sonatas, Rheinberger; "At St. Etienne-du-Mont," DeLamarter; "Abide with Us, Lord Jesus Christ," DeLamarter; Preludes on Welsh Hymn-tunes, Parrish.

**Marie Brief Humphries, Chicago**—Mrs. Humphries' noon programs in March at the Methodist Temple have included the following among others:

March 16—"St. Anne's" Fugue, Bach; Minuet and Gigue, Rameau; "The Bells of St. Anne de Beaupré" and "The Song

of the Basket-Weaver," Russell; Toccata in C major, Matthews.

March 23—"Water Music" Suite, Handel; Pastore, Bonnet; "The Minster Bells," Peele; "We Thank Thee, God," Bach.

March 30—Heroic Piece, Franck; Prelude to "The Deluge," Saint-Saëns; Prelude to "The Prodigal Son," Debussy; "The Angelus," Massenet; "Westminster Chimes," Vierne.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, was heard on the evening of Feb. 20 at the Dunedin Methodist Church in the following program: Chorale in A minor, Franck; Arioso in A major and Toccata and Fugue in D minor, Bach; Evensong, Martin; "Will-o'-the-Wisp," Nevin; Fantasy in F sharp minor (piano and organ), Federer; Reverie, Dickinson; "The Squirrel," Weaver; Spiritual and "Romanza," Purvis; Toccata from Fifth Symphony, Widor. Ramon Arango assisted at the piano.

**W. Arnold Lynch, Winfield, Kan.**—At a faculty recital of Southwestern College Feb. 25 Mr. Lynch was assisted by the women's chorus, Orcenith Smith director, and Ross O. Williams violinist. The organ selections were: "Grand Choeur Dialogue," Gigout; "Fugue a la Gigue," "Nun komm, der Heiden Heiland" and Toccata in F major, Bach; "Matin Provencal," Bonnet; Fugue, Kanzone and Epilogue, Karg-Elert; Intermezzo from Sixth Symphony, Widor; "Poem" (violin and organ), Sowerby; "Paraphrase-Carillon," Tournemire.

**William C. Bedford, Columbia, Mo.**—The Christian College Conservatory of Music presented Mr. Bedford in a recital at the college Feb. 28. His program included: "Dialogue" in D minor, de Grigny; Pavane, Byrd; Chaconne, Buxtehude; Toccata in F major, Bach; Chorale, Second Symphony, Vierne; "Benedictus," Rowley; Chorale Improvisation on "O Filii et Filiae," Verrees.

**Robert E. Shafer, Evanston, Ill.**—Mr. Shafer gave a recital in partial fulfillment of the requirements for the master's degree at Lutkin Hall, Northwestern University, Feb. 25. His numbers were: Chorale Preludes, "We All Believe in One God," "Rejoice, Beloved Christians" and "We All Believe in One God" (Great Fugue in D minor), Bach; "Lamento," Dupré; Andantino, Vierne; Passacaglia and Fugue in C minor, Bach.

**Jeryl Powell, Baltimore, Md.**—In the organ recital series at the Brown Memorial Presbyterian Church Jan. 9 Mr. Powell played: Chaconne, Couperin; Chorale, "From God I ne'er Shall Wander," Buxtehude; Allegro from Concerto No. 16, Handel; Prelude and Fugue in G major, Bach; Aria, Peeters; Finale from Sixth Symphony, Vierne; Sonata on the Ninety-fourth Psalm, Reubke.

Mr. Powell was presented by the Southwestern Virginia Chapter, A.G.O., in a recital at the First Presbyterian Church of Roanoke, Va., Jan. 16.

**Robert R. Clarke, M.S.M., Fort Worth, Tex.**—Mr. Clarke gave a daily noon recital at the First Methodist Church from March 7 to 11. Among his programs were the following:

Thursday—Andante Pastore, Adams; Largo from Violin Sonata 6, Handel; Adagio, from Third Symphony, Widor; Chorale Prelude, "When Adam Fell," Bach; "Estrallita," Ponce; Chorale in A minor, Franck.

Friday—Voluntary in A minor, Boyce; Largo from Violin Sonata 3, Handel;

the following:

Saturday—Andante Pastore, Adams; Largo from Violin Sonata 6, Handel; Adagio, from Third Symphony, Widor; Chorale Prelude, "When Adam Fell," Bach; "Estrallita," Ponce; Chorale in A minor, Franck.

Sunday—Andante Pastore, Adams; Largo from Violin Sonata 6, Handel; Adagio, from Third Symphony, Widor; Chorale Prelude, "When Adam Fell," Bach; "Estrallita," Ponce; Chorale in A minor, Franck.

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Complete edition of the compositions of William Byrd, published by Stainer & Bell, in seventeen volumes, under the supervision and editorship of Dr. Edmund H. Fellowes, and dedicated to the use of the Cathedral Church of Liverpool by desire of Francis Neilson, whose generosity has made possible its publication.

In the early summer of 1928, in the dining-room of a Canadian Pacific liner bound for Southampton, we were handed a current copy of the ship's daily paper. In it we found an item of personal interest to us. It was a brief announcement that the Francis Neilsons of Chicago, dear friends of ours, had endowed a foundation at the Cathedral Church of Liverpool in memory of Mr. Neilson's mother. The primary object of this foundation was to be the compilation and publication of a complete and definitive edition—the first—of the works of the great Elizabethan composer, William Byrd. A scholar unique and unmatched in this particular field (that of the Tudor composers and those immediately following), Dr. Edmund H. Fellowes, was made editor of this great project. Later conversations with the Neilsons showed a high regard for the few known and available works of the sixteenth-century composer; this enthusiasm was increased as fresh discoveries were made. Separate voice sheets were gathered here and there and individual compositions made whole again after the lapse of centuries. The search for fragments, the collation of those into integral wholes, their deciphering, correction and editing, were tasks requiring patience and vast knowledge. Dr. Fellowes in the ensuing decade collected enough material of various types to fill out a projected series extending over seventeen volumes. By 1937 Stainer & Bell, the publishers, announced the full set would be issued steadily and as rapidly as printing conditions would admit over the next few years. The compilation and editorial work were already completed.

When such musicological efforts were stopped by war conditions nine books had been released, contents grouped and listed as follows: Masses, "Canticiones Sacrae" (1575-1591), volumes 1, 2, 3; "Gradualia" (1605-1607), volumes 4, 5, 6, 7; motets surviving in manuscript, volumes 8 and 9. Ready for printing were English Liturgical Music, volume 10; English Anthems, volume 11; Psalms, Songs and Sonnets (1588), volume 12; Songs of Sundry Natures (1589), volume 13; Psalms, Songs

and Sonnets (1611), volume 14; Madrigals surviving in manuscript and Secular Songs for Solo Voice, volume 15; Rounds and Canons and Secular Songs for Solo Voice, volume 16, and Fantasias, etc., for strings, volume 17.

In a letter received by this reviewer late last spring Dr. Fellowes, writing from The Cloisters, Windsor Castle, announced that at last the material impediments to the publication of the remaining volumes had been removed and that they would be released during the ensuing fall and winter. This issuance has now taken place, at least in part. In February three more books came to hand, volumes 10, 11 and 12. The remainder are to come in the near future. Each book contains on an average between 200 and 250 pages of musical score, closely printed, though visually clear. The prefaces and explanatory notes by the editor are pithy but interesting and informative; they add much to the understanding of the reader.

This is material that transcends purely historical interest or the limitations of time and style. In the pages of this music Byrd is revealed as one of the supreme musical geniuses of all time, on a par with the fabulous Palestrina, if not superior in vocabulary and technical skill and in sheer mass of output. Certainly, by generation of the cultural interest of an enlightened and liberal benefactor, and the consecration and highly intellectual efforts of a great scholar, the creative output of a cosmic composer is now, for the first time, made available for study, intelligent appraisal and use. The masses, the motets and the other sacred works set to Latin text are all of significant values today, available and fitting for use in the liturgy of the Roman Catholic communion (Byrd remained a professing and practicing Catholic all his days—a unique distinction among his fellows in the England of his day)! Of equal practical use are the settings of English sacred texts, the anthems and Anglican services. All the individual numbers included in the volumes are to be published separately in the near future, at a modest price, thus making this superb music the more economically and generally available.

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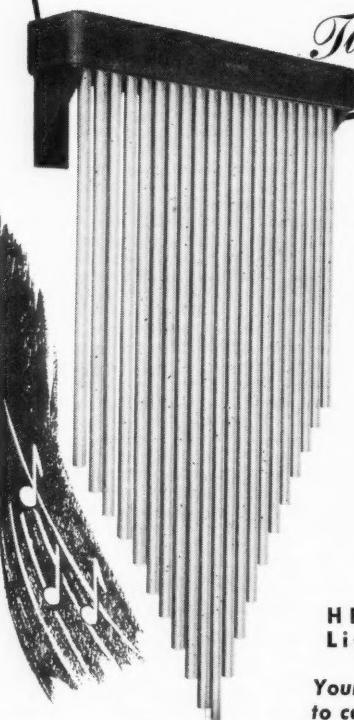
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Three thousand people attended an "all creeds" concert in the Worcester, Mass., Auditorium Sunday evening, Feb. 20. It was the fifth annual concert of this character and it was sponsored by the Worcester Association of Church Musicians, with Robert Shaw as conductor and Ralph Hunter assistant conductor. The choirs of twenty-nine churches of Worcester, Boston, Auburn and West Boylston formed a chorus of 450 voices which sang works of Beethoven, Schubert, Handel, Bach, Victoria, Charles E. Ives, T. Charles Lee, Holst and others. Roland Hayes was the tenor soloist and a feature of the program was his singing of his own dramatic group entitled "The Life of Christ." Antoinette Giannini was the accompanist for the chorus.

It was deemed especially fitting that the concert should be held on Brotherhood Sunday. In the words of the president of the Worcester Federal Council of Churches, "it was the greatest demonstration for brotherhood in the city's history."

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**Graduating Class  
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Dr. Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, presented the conductors, organists and soloists of the graduating class in a choral program of unusual beauty and distinction March 15 in James Memorial Chapel, New York. Lowell P. Beveridge, teacher of conducting, selected the numbers for the varied program, which opened with the Bach cantata No. 4, "Christ Lay in Death's Dark Prison." The solo arias and duets were sung not by soloists, but by the entire sections of the choir—a particularly appropriate effect in this cantata, where each number constitutes one verse of the hymn and is virtually a choral variation on the chorale melody. Conductors for the Bach were Robert McGill, Murlin Kelsay, Chris Schlegel, Hugo Bornn, Evelyn Hohn, Thyra Pliske and Mary Ellen Hayes. Organists were John Huston, Annie Hainsworth, Jean Halbing and Eva Staples.

The second group on the program consisted of a *cappella* numbers, including: "Jesu, by Thee I Would Be Blessed," Melchior Franck; "Kyrie Eleison," Francesco Durante, and "Cantate Domino," Heinrich Schuetz. The choir also sang two movements of the Brahms motet, Op. 29, and closed the group with Holst's "Man Born to Toil," accompanied by Mary Ellen Hayes at the organ. Conductors were Glenn Daun, Jesse B. Walker, John W. Harvey, Esther Samonte, Marian Herrington and Harold Abmyer.

The program closed with the "Spring" portion of Haydn's "Seasons"—music which is highly descriptive, often humorous and, in its simplicity, infectious and refreshing. The only solos of the evening were sung by three voice students of the school—Edie Sellick, Thomas Boslooper and Maurice Clopton—who at all times entered into the spirit of the music, singing the solos and trios with an understanding of the style and subtlety of the work.

The entire program was of quality because of each conductor's and organist's thoroughly mature style. The precision, spontaneity and rich tone quality of the choir of a hundred voices was noteworthy. A high level was sustained in spite of the fact that there were thirteen conductors and eight different organists. D. M.

**BATTLE CREEK GIRL OF 17  
WINS REGIONAL CONTEST**

Margery Winter, 17-year-old Battle Creek high school senior, won first place March 5 in the student organ division of the regional music contest in Toledo, Ohio, sponsored by the National Federation of Music Clubs. She performed from memory the three works she played in the state contest: Chorale in B minor, Franck; "Paignion," Richard Donovan, and Fugue in E flat major ("St. Anne"), Bach.

Margery is a pupil of Frank K. Owen, organist and choirmaster of St. Luke's Episcopal Church in Kalamazoo. Aside from her school and music studies she is organist at the Union Methodist Church in Parchment, near Kalamazoo, and belongs to the Southwestern Michigan Chapter of the American Guild of Organists.

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**DR. ALBERT SCHWEITZER  
TO VISIT U. S. THIS SUMMER**

Dr. Albert Schweitzer, world-famous theologian, surgeon, organist and author, has accepted an invitation to come to the United States from French Equatorial Africa for the first time, to participate in the international Goethe convocation to be held in America this summer. This is announced by the Goethe Bicentennial Foundation, which is sponsoring his trip.

Known throughout the world for his philosophical writings and interpretations of the Bible and to organists especially for his knowledge of Bach, Dr. Schweitzer is acknowledged to be one of the most versatile men of this century. He established a hospital at Lambaréne, on the Ogowe River in French West Africa, in 1913 and has remained in Africa thirty-six years, with the exception of brief lecture and recital tours in Europe, England and Scandinavia. In 1928 Dr. Schweitzer received the Goethe prize from the city of Frankfort and in 1932 returned to that city to deliver the memorial address on the one hundredth anniversary of Goethe's death.

The Goethe Bicentennial Foundation is to hold a conclave of leaders of contemporary thought in Aspen, Colo., June 27 to July 17. Herbert Hoover is honorary chairman of the foundation. Robert M. Hutchins, chancellor of the University of Chicago, is chairman.

Dr. Schweitzer will limit his stay in this country to the time required for his participation at the Goethe convocation, the foundation reported, and then will make the 7,000-mile return trip to Africa.

**ANNUAL WA-LI-RO SERVICE  
IN CLEVELAND ON MAY 15**

Paul Allen Beymer, with Walter Blodgett at the organ, will direct the twelfth annual Wa-Li-Ro festival service at Trinity Cathedral, Cleveland, on the evening of Sunday, May 15. Choir numbers on the program will be the Magnificat and Nunc Dimittis in B flat, Stanford; "Thou Knowest, Lord, the Secrets of Our Hearts," Purcell; "Lord, for Thy Tender Mercies' Sake," Farrant; "The King's Highway," David McK. Williams. The choir will consist of about 250 boys and

men from twenty Episcopal parishes affiliated with Camp Wa-Li-Ro.

Wa-Li-Ro is the American representative of the Royal School of Church Music of Canterbury, England, whose founder, Sir Sydney Nicholson, visited Cleveland twelve years ago to start a series of boy choir festivals. Boys come many miles to sing and take Monday off from school to visit in Cleveland as the guests of Cleveland choir boys.

A NEW NATIONAL FAN MAGAZINE entitled *National Jamboree* is published this month. This publication is slanted completely at the Western folk music fan. The publication has a four-colored cover with forty-eight pages inside. *National Jamboree* will be published bi-monthly by Words to Songs, Inc., New York.

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**"Requiem", Johannes Brahms**

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Other parts have been prepared, but not yet published, for the "St. Cecilia Mass," by Gounod; "Requiem," Verdi; B Minor Mass, Bach. If you are interested in these write us—

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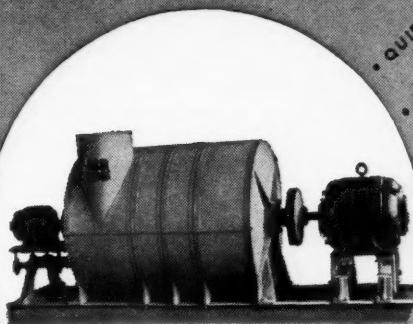
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**JANE NAGLE BROOKS AT SAME  
CHURCH TWENTY-FIVE YEARS**

Twenty-five years of service at the console of the First Methodist Church in Hollis, Long Island, N. Y., were completed Feb. 6 by Jane Nagle Brooks, organist and choir director. A special tribute from the pulpit was paid at the service by the pastor, the Rev. Eugene C. Fowler. A Hamilton wrist watch was presented to Mrs. Brooks by the president of the board of trustees after the service and a silver dresser set by the choir.

Mrs. Brooks has built up two choirs of sixty voices. Besides frequent special music at the regular service the choirs have become noted for their cantata work. An annual spring operetta which Mrs. Brooks initiated some years ago, employing the full resources of both choirs, has become one of the events of the church year. In recent years additional performances have been required to accommodate the numbers outside the church who have been attracted.

Mrs. Brooks studied organ at Columbia University with Charles Henry Doersam and choir directing at the Guilmant Organ School, New York, under Willard I. Nevens. Before the Lido Country Club at Long Beach, L. I., was requisitioned by the government for war service Mrs. Brooks played weekly recitals for several years during the season.

Mrs. Brooks is the widow of the late Right Rev. Arthur W. Brooks, bishop of the Apostolic Episcopal Church in America.

**RICHARD ROSS WILL TEACH  
AT PEABODY SUMMER SCHOOL**

Richard Ross will give organ instruction at the Peabody Conservatory in Baltimore this summer. Rowland Posey, the manager, announces that the summer session will extend from Monday, June 27, to Saturday, Aug. 6.

Mr. Ross received an artist diploma in organ from Peabody in 1937. He studied organ with Louis Robert and composition with Gustav Strube. He received further organ instruction from Charles M. Courboin, T. Tertius Noble and Joseph Bonnet. During the war he served for four years with the army. While overseas with the 20th Armored Division he played a series of recitals in southern Germany. He is choir director and organist of the Brown Memorial Presbyterian Church in Baltimore. Mr. Ross has appeared extensively in recitals in this country and abroad and recently returned from a transcontinental concert tour.

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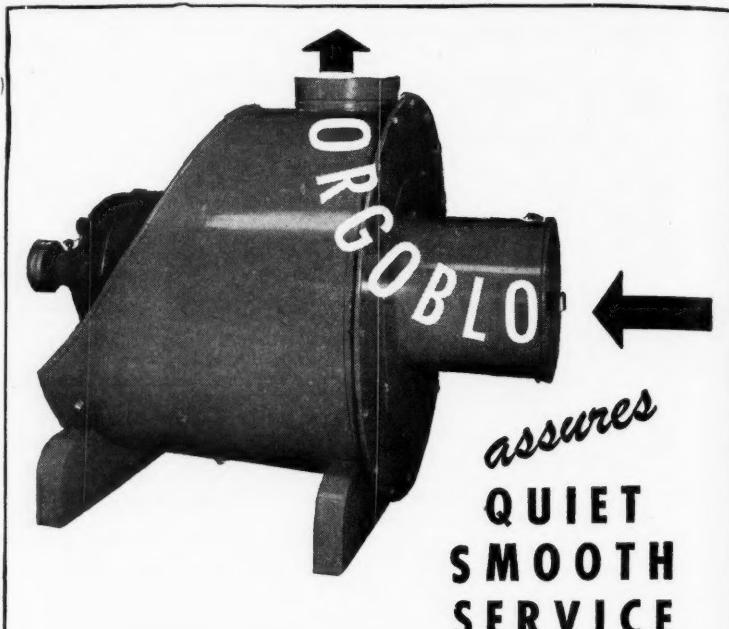
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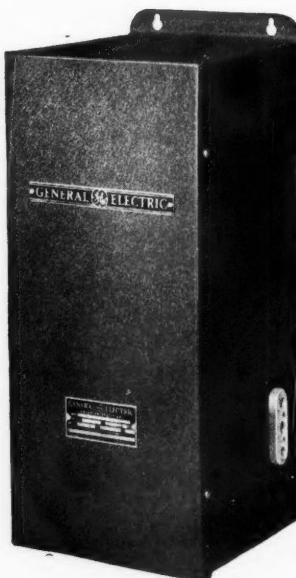
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**LADY JEANS GIVES RECITALS  
IN BRITAIN; ON CONTINENT**

Lady Jeans (Susi Hock), the English organist whose recitals in the United States are recalled by many, has taken part in extended activities in England and on the continent. She has been asked to play at the "European organ week" in Munich, which should have been held last November. A new tracker action organ is being built for this occasion, but it was not finished in time, and as there were difficulties over currency reform in Germany, the meeting had to be postponed and is to be held in May. Professor Straube has invited Lady Jeans to play at Leipzig, but it is difficult to obtain a permit for the Russian zone.

Lady Jeans took part in all of Bach's harpsichord concertos for two, three and four harpsichords in Amsterdam last November and this program was recorded by Radio Hilversum. Earlier in the year she played the Haydn Concerto for organ and orchestra for Radio Hilversum. She has also been broadcasting in Switzerland and last summer in the Dom of Salzburg.

For the first recital of the thirty-second series of the Organ Music Society Lady Jeans presented a program at St. Paul's Church in London Nov. 4 which included several rare numbers, as follows: "Toccata del Secondo Tono per Organo," Gabrieli; "Estampie," from the Robertsbridge manuscript, circa 1325; "Lucem Tuam," Redford; Variations on a Galliard by Dowland, Scheidt; Canonic Variations on "Vom Himmel hoch," Bach; Trio in F major and Trio in E flat, Rembt (1749-1810); Introduction and Fugue in F, Walter Pach; Four Chorale Preludes, Franz Schmitt; "Sonata da Chiesa," Andriessen.

This was the first performance of the Pach work. Pach is organist of the Votivkirche in Vienna. The Robertsbridge manuscript, in the British Museum, contains six pieces in tablature, three of which are instrumental arrangements of vocal compositions; the others, anticipating continental work by a century at least, are original organ compositions. An "estampie" was a piece played as an accompaniment to a tripping dance by the jongleurs (the precursors of the minstrels) on a viele or, as in this instance, a portative organ.

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**NEW ENGLAND.**

New Haven, Conn. (Albertus Magnus College)—June 27-July 1.

Providence, R. I. (Convent of Sacred Heart)—Aug. 16-20.

Boston, Mass. (Boston College)—Aug. 8-12.

Worcester, Mass. (Holy Cross College)—Aug. 22-26.

**MIDDLE ATLANTIC.**

Philadelphia, Pa. (St. Joseph's College).

Albany, N. Y. (location will be given later).

Erie, Pa. (Gannon College).

(Dates for these three will be announced later.)

Cleveland, Ohio (John Carroll University)—Aug. 1-5.

**NORTH CENTRAL.**

Quincy, Ill. (Quincy College)—Aug. 8-12.

Winona, Minn. (St. Mary's College)—Aug. 16-20.

Detroit, Mich. (University of Detroit)—Aug. 22-26.

Chicago, Ill. (Loyola University)—Aug. 29-Sept. 2.

**SOUTH CENTRAL.**

St. Louis, Mo. (Cathedral)—June 13-17.

Tulsa, Okla. (Monte Cassino School)—Aug. 22-26.

**WEST.**

Great Falls, Mont. (College of Education)

tion)—June 13-17.

Portland, Ore. (St. Mary's Academy)—June 20-24.

Los Angeles, Cal. (Mount St. Mary's College)—Aug. 2-6.

Mario Salvador, organist of the St. Louis Cathedral and recitalist of note, will be a member of the organ faculty of the Gregorian Institute and will conduct his second master organ class for the institute at Fontbonne College, St. Louis, June 20 to July 30. Father Maurice Blanc, organist of the Cathedral of Besancon, pupil of Marchal and Durufle, has been appointed to the faculty of the institute to teach Gregorian chant at the Portland session and other sessions. Father Blanc recently directed 100,000 repatriated war prisoners in the singing of a Gregorian mass of thanksgiving at Lourdes, France.

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The name of the Virginia Organ Company, Inc., has been changed to Standaart Organ Company, Inc., and moved from Fork Union, Va., to Suffolk, Va., where it now has an up-to-date plant for the manufacture of organs and a floor space of some 25,000 square feet. The corporation announces it has a capital of \$100,000.

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"Fifty Free Organ Accompaniments to Well-Known Hymn-Tunes," by T. Teritus Noble, published by J. Fischer & Bro., New York City, is a new publication. In singing hymns in unison this work offers relief from the custom of playing just the regular four-part notes written for the organist. This work encourages the practice of singing in unison with a delightful variation from the usual organ accompaniment. When placed in the hands of inexperienced players it offers the player a definite guide in the right direction. Both the organist and minister should encourage congregations in more unison hymn singing, at least on the last verse, and with the aid of this volume, it should add new life and interest in church singing. This book is worthy of careful attention.

THE GREAT MASS IN C MINOR by Mozart was sung by the Polyphonic Choir, with orchestra, at Trinity Church, Copley Square, Boston, March 21. The Polyphonic Choir is affiliated with Christ Church, Cambridge, Mass., consists of 100 voices and is accompanied by an orchestra of thirty-five players. The soloists were Phyllis Curtin, soprano; Eleanor Davis, mezzo soprano; Sumner Crockett, tenor, and Paul Tibbets, bass. The conductor is Alfred Nash Patterson. This was the first Boston performance of the mass.

THE SIXTH ANNUAL choral concert by twenty-nine choirs from Missouri and Illinois marked the annual service of song program at the Kiel Opera House in St. Louis Sunday afternoon, March 13. Ten of the choirs and a special children's choir sang individual numbers. The combined choirs of 800 voices sang five anthems. Directing the massed choir this year was Erwin Esslinger of Hope Lutheran Church, St. Louis. The children's choir, which is an added feature, was directed by Herbert Toensing of Grace Wellston, St. Louis County.

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